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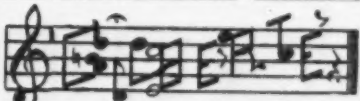
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NEW YORK, WEDNESDAY, MAY 6, 1914.

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[Jenaer St. 21, Berlin W., April 17, 1914.]
Eighty-five years ago Bach's "St. Matthew's Passion" was performed in Berlin for the first time. Just 100 years before it had been given its first public hearing in the Thomas Church, in Leipzig; and then for an entire century it remained unproduced until Felix Mendelssohn brought it out at the Singakademie on March 11, 1829.

Mendelssohn then was only twenty years old and had become acquainted with the work through his teacher, Karl Friedrich Zelter, the director of the Singakademie and a great Bach enthusiast. Zelter, in spite of his admiration for Bach's works, did not believe that they would find their way into public favor. But Mendelssohn felt persuaded that the people simply needed to be made familiar with the master in order to appreciate him, and so fond was Zelter of his youthful pupil that he allowed him to have his way and resurrect the "Passion" music from its long sleep. This Mendelssohn did with the aid of his friend, Eduard Devrient, the famous baritone, a member of the Royal Opera, who was one of the soloists in the performance. Among the other soloists were Fräulein Milder, prima donna of the Berlin Royal Opera, for whom Beethoven wrote the role of Fidelio, and Karl Adam Bader, the celebrated operatic star, who was particularly famed for his singing of the Spontini heroic tenor roles. The chorus at this first performance numbered forty-seven sopranos, thirty-six contraltos, thirty-four tenors and forty-one basses, making a total of 158 voices.

The success of the work was so great that it was twice repeated within a month. For many years thereafter this music was performed regularly on Palm Sunday by the Singakademie forces, the day later being changed to Good Friday, and since 1885 it has been performed every year on that day. Of the 100 performances given of the work, two were conducted by Mendelssohn, four by Zelter, thirteen by Von Rungenhagen, the distinguished composer and successor of Zelter; twenty-one by Eduard Grell, the organist and associate of Von Rungenhagen in the directorship of the Singakademie; twenty-seven by Von Blummer, the composer and subsequent director of the organization; two by his associate, Kawerau, and thirty-one by the present director, Georg Schumann.

This 100th performance was a most impressive one, the contact between conductor and chorus being so perfect that scarcely anything could be desired beyond what Professor Schumann accomplished with his forces in the way of finish of detail. A little quicker tempo at times might have been more effective, however, to avoid a leaning toward sentimentality. The soloists were not all on a par with the chorus, unfortunately, but this is to be expected in a performance by so skilled a chorus as the Singakademie is in this particular work. Johannes Messchaert sang the part of Christ, Eva Lessmann appeared in the soprano

part, and Frau Mysz-Gmeiner in the contralto role. Professor Irrgang presided at the organ with his usual mastery.

A BEETHOVEN CYCLE.

The Philharmonic Orchestra began on Tuesday its series of six evenings of Beethoven, in which will be heard, in addition to other works, all of the nine symphonies. The first and second were given interesting readings by Conductor Hildebrand, and the orchestra exhibited a degree of zeal which is surprising when one considers the amount of work they have been through during the past season. The audience, too, which thronged the large hall of the Philharmonic, showed no signs of being fagged, even though the end of the season is at hand; on the contrary, much enthusiasm prevailed. Arthur Schnabel appeared as soloist in the C minor concerto, in which he displayed his usual virility and beauty of tone.

On the following evening were heard the overtures to "Choriotlan," "Egmont," "Leonore," Nos. 1 and 2, and the "Eroica" symphony. The soloist at this concert was Frau Henny Linkenbach, who sang the aria, "Ah perfido!"

EDMUND STRAUSS FAREWELL.

Edmund von Strauss made his farewell appearance as conductor of the Blüthner Orchestra on Easter Monday

and again as Fides in the "Prophet," displayed a warm, sonorous contralto voice, of which she had very good control. Ellen Gutheil, as Bertha, was not so satisfactory, and the duet between these two in the fourth act of the "Prophet" left, therefore, much to be desired.

Walter Demar as Siegmund was very satisfactory, but his best work was as Simeon in the Mehul opera, when he distinguished himself both vocally and histrionically. Rudolf Pick, as Hunding and later as Jacob, also deserves special mention, his powerful, well schooled bass voice being particularly well revealed in the role of Jacob. Elsa Heller, as Benjamin, made a sympathetic appearance, and her voice, though light and not yet fully developed, was pleasing in quality. Her enunciation could be improved, particularly in the spoken parts.

August Richter, who sang the part of Joseph, has a tenor voice of true lyric quality, not large, but very flexible and of agreeable timbre. The acting of the pupils is much better than one would expect from debutants, and, if occasionally overdone, there is little of the self consciousness that is natural to the beginner. The orchestra, under the sure hand of Gustav Hollaender, the able director of the conservatory, did excellent work, especially in the beautiful music to "Joseph in Egypt." To Nicholas Rothmühl, the head of the operatic department, is due the credit of the stage arrangements. The scenic effects in "Joseph in Egypt" were admirable.

WÜLLNER INTRODUCES NEW LIEDER.

An entire evening of songs by a new composer is something of a test of the popularity of an artist at this late stage of the musical season, but Ludwig Wüllner succeeded in keeping alive the interest of his listeners at Bechstein Hall on Wednesday of last week, even if the audience did lack something in numbers of the usual gathering which greets this old favorite among concert singers.

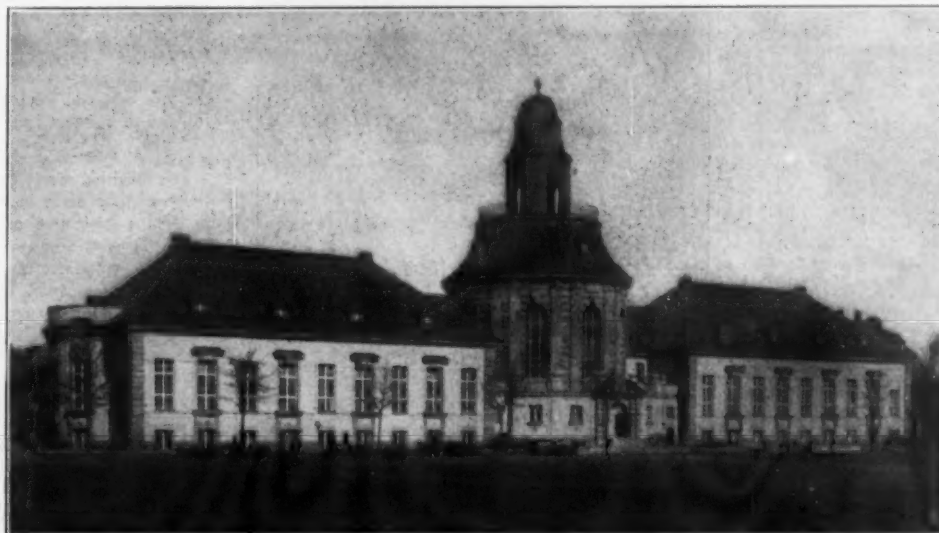
Fritz Jürgens was the composer introduced by Dr. Wüllner, who, with his characteristic energy and faithfulness to detail, relieved the emotions expressed in the lieder with convincing effect. This composer seems to wish to avoid being old fashioned without becoming bizarre, and, indeed, accomplishes this end, but frequently with an apparent sacrifice of sincerity. Of four groups of lieder set to words by Falke, Grieg and Heine, I heard twelve numbers. In several of these there was a certain drab sameness of treatment, but "Zwischen zwei Nächten" was an agreeable contrast, expressing exuberant optimism. "Morgengang" offered some interesting moments and an effective climax, which, however, wanders off into vagueness at the close. "Herbstgefühl" and "Rosen" pleased and "Schön Anna und jung Detlef," a stirring ballad, made the climax of the recital, this number being redemanded.

Dr. Wüllner was suffering from a severe cold, but the artistic ensemble of his offerings went far to excuse his indisposition.

TWO CELLISTS HEARD.

Fritz Reitz was one of the soloists at last week Tuesday's Philharmonic popular concert. This gifted cellist, who is about to leave for his home in Zürich, took his farewell of the Berlin public on this occasion, winning a pronounced success with the Dvorák B minor concerto under the leadership of Camillo Hildebrand. His beautiful tone and intelligent interpretation were greeted with enthusiasm. The other numbers on this program were Dvorák's "Slavish" dance in C major and Beethoven's music to Goethe's "Egmont," with Lillian Wiesike in the two lieder and Matthias von Erdberg in the text by Bernay.

Eugenie Stolz, the German cellist, was also heard last week with the Blüthner Orchestra in the hall of the Royal High School. In D'Albert's C major concerto, under the leadership of Fritz Steinbach, she displayed to excellent



THE NEW KING ALBERT MUSEUM (IN ZWICKAU).
In which the Schumann Museum will be included.

in a concert arranged by the organization in his honor. The program was an interesting and popular one, including Beethoven's "Leonore" overture, No. 3, and seventh symphony, the "Meistersinger" overture and a novelty, the overture to J. Federhof-Möller's opera, "Agnete und der Meermann," a melodious but not very important work. There were further two solo numbers, the Bruch C minor concerto, which was played by Concertmaster Lambinon, and a soprano aria from "Rienzi" which was agreeably sung by Minna Tube. The audience was most enthusiastic in its tributes to the conductor, who is henceforth to devote his entire energies to the Berlin Royal Orchestra. The task of dividing his attention between the two organizations became too arduous, and he therefore decided to withdraw from his connection with the Blüthner Orchestra. He will be succeeded by Paul Scheinpflug, who has been frequently heard in guest performances in Berlin with success.

STERN CONSERVATORY PERFORMANCES.

The operatic department of the Stern Conservatory has begun its series of annual public pupils' performances, the first evening taking place at the Nollendorf Theatre on Thursday of last week. The program was devoted to Richard Wagner and included the first act of "Walküre" and scenes from the second and third acts of "Lohengrin." On Saturday evening scenes from the fourth and fifth act of the "Prophet" and the whole of "Joseph in Egypt" were given. Lisa Specht, as Elsa, made a pleasing impression, and Alfred Wilde, as Lohengrin, was also praiseworthy. Their duet in the first scene of the third act revealed to good advantage the purity and flexibility of their voices, which blended admirably. Anni Golisch, as Ortrud

advantage a musical nature and efficient technical equipment. Later in the evening she was heard together with Leopold Premyslav in the Brahms double concerto for violin and cello. Between these numbers Fritz Steinbach gave interesting interpretations of two little known Mozart compositions, a gavotte from "Idomeneo" and a "Serenata notturna" in three movements for two solo violins, viola, contrabass, string orchestra and kettledrum. These proved to be charming compositions in the genuine Mozart style.

SIEGMUND FEUERMANN, BOY VIOLINIST.

Siegmund Feuermann, the twelve year old violinist, astonished his listeners at his concert in Beethoven Hall when he played a varied program comprising the Mendelssohn concerto, the Brahms A major sonata, the Beethoven G major romance and Bach E major prelude. The remarkable ease with which this slight youth surmounted the difficulties set before him in interpreting these works, the wonderful purity of intonation throughout the evening, and the virtuosity displayed prove that this is a talent from which much may be expected in future, provided his physical development is as carefully watched over as his artistic training.

CHOP-GROENEVELT'S SUCCESSES.

Celeste Chop-Groenevelt has been achieving marked successes during the past days. In a concert arranged by the Berlin Liedertafel this charming pianist won remarkable praise for her virile and plastic performance of the Bach-Tausig D minor toccata and fugue. Again, in a recent Sunday popular concert of the Blüthner Orchestra she appeared as soloist and made such a vivid impression with the Liszt A major concerto that she was obliged to respond to insistent demands for an encore. For this she chose the Liszt sixth rhapsody, of which she gave a brilliant rendering.

BRUCH'S EASTER CANTATA.

In commemoration of Easter the Potsdam Gesangverein für klassische Musik performed Max Bruch's beautiful "Easter" cantata and also Brahms' "German" requiem at the Theater des Westens. Of the soloists Cornelis Brangeest and Birgitt Engell were most praiseworthy. Professor Gebhardt conducted the performances.

HOWARD WELLS TALKS ON EAR TRAINING.

Howard Wells read a very interesting paper on "Ear Training" on Tuesday evening at the American Woman's Club. Mr. Wells has done very successful work in ear training and his ideas on this subject are based upon long experience as well as theory. It is perhaps partly due to the fact that this gifted American realizes the importance of training the ear as well as the fingers that he has attained such a following in Berlin as a piano pedagogue. He divides the usual concert audience into three classes—pleasure seekers, culture seekers and trained musicians, whose minds and ears have been taught how to grasp the full significance of the sounds they are listening to.

Mr. Wells touched upon the difficulties which the layman has to contend with in listening to operatic performances, when the mind is called upon to direct the eye and the ear at the same time, a feat which only a few accomplish with any great degree of concentration. To grasp a symphonic work, also, requires not only a quick ear to catch all the fleeting beauty of it, but also a very good memory to carry along the succeeding ideas and retain an impres-

sion of the whole. If one does not have a definite idea of how to listen, the impression gained may be as ludicrous as that of a man who once told the lecturer that he had heard a magnificent performance of a Wagner opera in Milan. Being asked as to its salient features, he replied with enthusiasm, "Well, there were 700 performers on the stage, 200 musicians and seven head of horses. It was great!"

Mr. Wells dwelt upon the importance to the piano student of the ability to hear, rather than merely to think what his fingers are doing. He maintained that a proper use of the ears in this connection would shorten the course of study necessary for almost every pupil. He believes that if children are taken at an early age and trained to hear tones with conscious understanding, relative pitch could be acquired with little difficulty and great strides would be accomplished toward later musical development. Ear training aids not only to appreciation of music but increases greatly the power of concentration, without



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which no great results can be accomplished in any direction. Mr. Wells has been asked to inaugurate a class in ear training at the Woman's Club, and it is possible that he may do so next season.

PRUSSIAN CHURCH MUSICIANS CONVENE.

The Prussian evangelical churches held a convention in Berlin on Wednesday for the purpose of discussing the position occupied by music in the church. Dr. Heinrich Scholz, of the Berlin University, spoke upon the relationship of sacred music to the life of the church and of the people. He said that sacred music in its wider sense includes much more than music composed purely for church services, citing Wagner's conception of a religious music drama as an example. He maintained that the influence of music upon the life of the people is dependent upon its freedom from ecclesiastical boundaries, but added that sacred concerts of this kind were seldom looked upon by the

people as rounding out their devotions, more often being considered a substitute for worship.

Royal Music Director Heinrich Pfannschmidt, of Berlin, discussed the question of what is to be done in order to increase the appreciation of sacred music in the church and public life of the people. He suggested that the supervision of the musical department of the church be left rather to the superintendent of the diocese than to a committee of members of the congregation; that the church teachers be relieved of the more menial duties of sexton; that the statute regarding pensions should be so altered that organists and singers should be classed apart from sextons; that the musical personnel of the church be given a place and a hearing on the church board and that they be represented in every synodic meeting. Furthermore, he advocated the founding of an academic institute of sacred music in every province.

Dr. Philipp Wolfrum, general director of music and professor of the University of Heidelberg, spoke upon "Church Music and Its Further Development." Among other things he advocated the training of the voice of every theologian as early as possible with instruction in sacred music, and deplored the fact that the theological student today has a far greater repertoire of the usual type of student songs than of hymns.

In connection with this convention a concert was given at the Royal Cathedral, offering works by Bach, Palestrina, Lotti, Muffat, Martini, Brahms, Philipp Wolfrum, Robert Kahn, Georg Schumann and Waldemar von Baussnern. Professor Rüdell led his choral forces with consummate skill and Bernhard Irrgang distinguished himself at the organ. Carl Klingler was heard with success in the adagios from violin sonatas by Bach and Brahms.

NEW OPERA IN FRANKFURT.

"Sulamith" is the name of a new one act opera by Paul von Klenau, which has just been given its first hearing in Frankfurt. It is said to be melodious, particularly well instrumented, and to contain beautiful moments, although lacking in the Oriental coloring which might be expected from the text, as well as in continuity of ideas. It was received with interest as conducted by Rottenburg, and both the composer and soloists were called before the curtain to respond to insistent applause.

LISZT FESTIVAL.

The third big music festival of the Franz Liszt Association will take place in Altenburg on April 25, 26 and 27, under the protection of Duke Ernst von Sachsen-Altenburg. There will be two evening concerts with chorus and orchestra, a matinee of chamber music and lieder, and an operatic performance. The duke has placed at the disposal of the festival committee the Court Theater, the augmented court orchestra, the Singakademie and male choruses. The assisting artists will include Marie Götz, Martha Remmert, Lilli Rummelspacher and Messrs. Jadowker, Grüning and Dr. Wüllner, of Berlin; Frau Bender-Schäfer, of Dresden; Frau Gura-Hummel, of Dessau; Margarethe Strauch, of Schwerin, vocalists; Prof. Waldemar Meyer, of Berlin; Prof. Bertrand Roth and Count Gravina, of Dresden, and Florizel von Reuter, of London, instrumentalists; further, the solo ensemble of the Liszt Gesellschaft and the Waldemar Mayer Quartet.

The following works for orchestra will be performed: "New England" symphony for large orchestra, by Edgar Stillman-Kelley, who will personally conduct the performance; "Wächterweise," by Paul Juon, who will also conduct his work; overture, "Am Rhein," by Hugo Kaun; "Rondo Infinito," by Christian Sinding; "Hungaria," a symphonic poem, by Franz Liszt; "Fantastic" suite, by Unger; suite for thirteen wind instruments, by Richard Strauss.

Other program numbers with orchestral accompaniment will be arias, recitations and instrumental pieces by Mozart, Beethoven, Brahms, Wagner, Reger, Cornelius, Liszt, Mahler, Weingartner, Debussy; also lieder with piano accompaniment by Otto Lessmann, Leo Kempner, Max Meier and Dvorák. Hofkapellmeister Gross, of Altenburg, will be the festival conductor.

DARMSTADT FESTIVAL.

The annual spring festival performances in the Darmstadt Court Theater will begin tomorrow with the "Meistersinger." Walter Soomer, of Dresden, will sing the role of Hans Sachs, Walter Kirchhoff, of Berlin, that of Walter Stolzing, and Hermann Schramm, of Frankfurt, that of David. "Don Juan" will be given on the 26th, with John Forsell, of Stockholm, in the title role; Bertha Schelper, of Frankfurt, as Donna Anna, and Lola Arto de

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Padilla as Zerlinde. Both these operas will be conducted by Leo Blech. On May 10 there will be a guest performance of Mozart's "Abduction from the Seraglio" by the cast of the Stuttgart Court Opera, under Max Schillings, and on May 17 will take place the premiere of Felix von Weingartner's one act opera, "Cain and Abel," under the leadership of the composer, who will also conduct his own third symphony. On May 28 Arthur Nikisch will conduct a performance of "Carmen," with Margarete Sylva, of the Paris Comic Opera, in the title role and Robert von Scheidt, of Erfurt, as Escamillo. The festival will be concluded with a performance of "Aida," which will also be conducted by Nikisch, with Charles Dalmores, of the Paris Opera, as Radames, and Otilie Metzger-Lattermann, of Hamburg, as Amneris.

STUTTGART FESTIVAL.

The Stuttgart May Festivals will henceforth be a permanent institution each year and will be supported by a society made up of theatrical and musical devotees under the protectorship of Duke Robert von Württemberg. The festival will be held this year from May 24 to 30 and the operas, "Falstaff," "Don Juan" and "Barber of Seville" and theatrical performances, "Minna von Barnhelm," "Hamlet" and Ibsen's "Brand" will be given.

Johannes Messchaert, Bernhard Irrgang and Professor Rüdell are to be among the soloists at the first Pomeranian Music Festival, which will occur at Kolberg during the Pfingsten holidays, in June.

GENSS RETURNS.

Prof. Hermann Genss, who is well known in Berlin as a Liszt pupil and concert pianist, as well as through his former connection with the Klindworth-Scharwenka Conservatory and his position as music critic with the Lokal Anzeiger, one of Berlin's leading dailies, has returned to this city after a long sojourn in America. There, after touring the Western States, he settled in San Francisco, where he became a leading piano pedagogue. Later he did some work for the MUSICAL COURIER in New York. Professor Genss is a composer of note and his piano concerto, lieder, piano trio and various solo piano pieces, his suite for string orchestra, tragic overture and two symphonies have been frequently heard. He has returned to Germany in order to bring out his two operas, "Hunold the Minstrel" and "Manuel Venegas." Professor Genss himself wrote the text of both these works, and this gives a unity to the verbal and musical content which greatly enhances their effect.

Professor Genss recently went through the piano score of his "Hunold the Minstrel" with me. It is a most interesting and pleasing work, melodic throughout but offering strong contrasts in lyric and dramatic moments and not wanting in modern touches. The character of Hunold is taken from the "Pied Piper of Hamelin" and around this central figure Professor Genss has built up a vivid story, which leads to a very dramatic climax. So gifted is he in portraying emotion and action in tones that each scene seems mirrored in the music, which is easily understood, even without the assistance of the soloists and manifold stage effects. "Manuel Venegas" is based upon a romance by the Spanish writer, Pedro A. de Alarcon, and is strikingly dramatic. Professor Genss is occupied at present with a last revision of this work.

NOTES.

A large new museum building has been erected in Zwickau. It will be known as the König Albert Museum and will be dedicated on April 23, the birthday of King Albert of Saxony. The little Schumann museum, which was formerly preserved in the house in which the composer was born, is to be removed to these new quarters.

The summer season of the popular symphony concerts by the Blüthner Orchestra will begin on May 2 in the Friedrichshain Brewery Hall. Eugen Sauerborn and Max Wachsmann have been chosen as conductors of these concerts.

LURA E. ABELL.

Benefit for Esperanza Garrigue Pupil.

Esperanza Garrigue's concert for the benefit of her pupil, Enrico Allesandro, took place at the Astor Gallery, Waldorf-Astoria, New York, last Wednesday, afternoon, April 29, and must have netted a considerable sum. The young tenor, who is now in Rome, has been awarded a scholarship by Mme. Garrigue.

Among those who took part in the concert were: Roberta Beatty, contralto; Graham McNamee, baritone; Mrs. Hallet Frank, soprano, pupils of Mme. Garrigue.

The second half of the program was given by Adriano Ariani, the distinguished Italian pianist, who contributed a number of excellent selections.

Grodzinsky Pupil Scores.

An invitation piano recital was given recently at the Twentieth Century Club, Buffalo, by Marion Smith, who scored a real success on that occasion, according to the enthusiastic press reports in the Buffalo daily papers. Miss Smith is a pupil of Marvin Grodzinsky.

Marcella Craft's Studio Life.

In a large measure Marcella Craft's notable success may be attributed to her unusual power of concentration. Whether she is practicing or teaching, reading or writing, she fixes her attention upon the matter in hand to the absolute exclusion of all other considerations. This quality, combined with a harmonious attitude toward her art and toward life, enables her to accomplish an extraordinary amount of work in the course of a day, and still have time for diversion.

Miss Craft spends the morning studying her roles in her beautiful studio, that reflects her own personality in its artistic arrangement, its harmonious blending of colors, its soft lights and elusive fragrances. The afternoon brings together a group of friends, musical and literary, for an hour of reading or of lively chat over the coffee cups. After that, more work: perhaps an hour or two of teaching, for Miss Craft's great gift of acting has brought her wide repute, and she is constantly besieged by young singers who are preparing for the stage and are desirous of learning the secrets of her dramatic art.

Other activities intervene before the end of the day, when there is a concert or the opera, or perhaps the luxury



MARCELLA CRAFT, OF THE ROYAL OPERA, MUNICH, IN HER STUDIO.

of a quiet evening at home. It all goes to make up a life of immense and varied activity, yet all is accomplished without hurry, and with a poise that betokens a well balanced philosophy of life.

After an absence of several years, Miss Craft will return to America in the fall to resume professional work here.

"Ladies' Day" Musicales at Republican Club.

The "Ladies' Day" musicale at the Republican Club of the City of New York, Tuesday afternoon, April 28, brought forth the following well known New York artists in a choice musical program: Margaret Harrison, soprano; Florence Mulford, of the Metropolitan Opera Company, contralto; George Carré, tenor; Dr. Carl E. Duft, basso.

The art of these singers is too generally known among music lovers to need extended comment at this time. It is sufficiently laudable to say that each artist was up to his and her usual standard of excellency both in solo and ensemble work.

This was the program:

Ecco quel fiero.....	Conte
Miss Harrison, Miss Mulford, Mr. Carré, Dr. Duft.	
La mort de Jeanne d'Arc.....	Bemberg
Miss Mulford.	
Lost, Proscribed (Martha).....	Flotow
Mr. Carré, Dr. Duft.	
Depuis le jour (Louise).....	Charpentier
Miss Harrison.	
Recitative, Che mai veggio.....	Verdi
Aria, Infelice (Ernani).....	Verdi
Dr. Duft.	
Ah! So Fair (Martha).....	Flotow
Mr. Carré.	
J'ai pitié en rev.....	Hue
Ashes of Roses.....	Woodman
Bolero.....	Arditi
Miss Mulford.	
Ecstasy.....	Rummel
To a Messenger.....	La Forge
Miss Harrison.	
Ama.....	Pinsutti
Miss Mulford, Dr. Duft.	
Quartet, Good-night (Martha).....	Flotow

Otto Klemperer will succeed Pfitzner as conductor at the Strassbourg Opera.

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"Tristan" and Other Operas Given with Piano
Accompaniment at French Nobleman's Cha-
teau—Calvé Reappears in Nice—Wager
Swayne's Work—Orchestral and
Other Concerts—Granados
Plays.

[All inquiries referring to American musicians and mu-
sic as well as matters of interest to American visitors in
Paris, or such as contemplate a visit to France, may be ad-
dressed to H. O. Osgood, 43 Boulevard Beaupré, to
whom tickets should also be sent by those who desire their
recitals or concerts to be attended.]

Paris, April 27, 1914.

Marquis de Polignac has just given a unique sort of a
music festival at his chateau near Rheims. It extended
over two days and the program included a complete per-
formance in concert form of "Tristan and Isolde," which
occupied one evening, followed on the next by the first
act of "Walküre" and the third acts of "Siegfried" and
"Götterdämmerung" complete, also in concert form, that
is, the singers in evening dress and with no scenery or



AN UNUSUALLY GOOD BIZET PICTURE.
(From the Theatre Magazine, New York.)

action. The accompaniment to "Tristan" was played on
the piano (1) by Edouard Risler and Alfred Cortet was
"at the piano" (what an abominable phrase that is, by the
way) the second evening.

Certainly M. le Marquis has testified strongly to his love
of Wagner, but the artistic worth of such a grotesque dis-
tortion of Wagner's intentions is very much open to ques-
tion. After the tremendous love duet of the second act
of "Tristan," imagine dear old King Mark preaching
away for twenty minutes to the tink-tink-tink of a piano! That
was the worst offense of all, having the accompani-
ment done on a piano. It is impossible to imagine why
the noble gentleman, who can well afford an orchestra, did
not have one. At least he had excellent artists. Frau
Leffler-Burckard, of the Royal Opera, Berlin, was the
leading soprano, and among the artists engaged from Paris
were Reinhold von Warlich and an excellent American
baritone, Richard Bunn, a pupil of Arthur Alexander.

CALVÉ—DIVA ET REDIVIVA.

Last week we saw the long promised production at the
Opera of Nice of "La Mafra," lyric drama in two acts,
book—Italian and bloody as the title implies—by André
de Lorde and Jean Marsèle, music by Georges de Seygues.
The interest was heightened by the fact that Emma Calvé
returned to the stage to create the leading role in this
opera and, according to the papers, both her voice and her
charm have remained intact during the many years of
her retirement. The public accorded her a veritable ova-
tion and she was "buried in flowers," as the saying goes.

The principal tenor part was sung by Gaspari, who, I
believe, is Mme. Calvé's husband. Aside from the interest
to see Calvé once again, the work itself appears to have
made an agreeable impression.

INFORMAL MUSICAL EVENING.

Charles Bowes gave a very pleasant little reception last
evening at his studio in honor of an English pupil, Muriel
Pierson, who is leaving for England today to appear there
several times in public. Miss Pierson possesses a pure,
clear soprano voice, which, though capable of going very
high, retains much of the sympathetic mezzo quality and
sings most acceptably, having made much progress this
past season under Mr. Bowes' instruction. She was heard
in French, German and English, which she sang with ex-
cellent vocalization and interpreted with much natural
temperament. Mr. Bowes himself, who was in splendid
voice, also contributed several numbers to the informal
program. Accompaniments for both singers were capiti-
ally done by Ruth Cunningham.

AT THE SWAYNE STUDIO.

There is no doubt that Wager Swayne is one of the
busiest, if not the very busiest, piano teacher in all Paris,
and another season of constant work and effort is just
drawing to a close. On Sunday, April 5, Susan M. Fer-
guson, of Michigan, who will return home shortly, marked
the completion of her work with Mr. Swayne by giving
a recital at the American Students' Club. She played a

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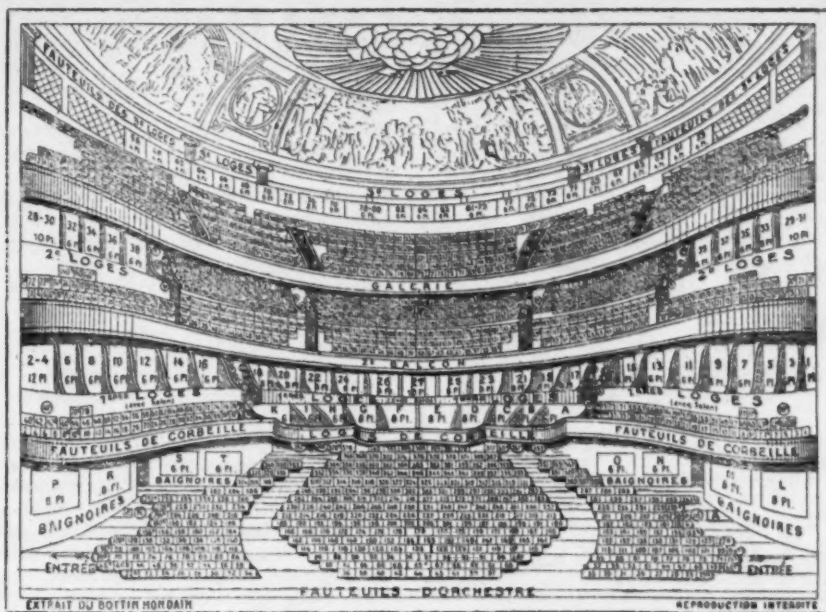
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PLAN OF THE THEATRE DES CHAMPS ELYSÉES.
Where the Boston-Covent Garden Opera Company is appearing.

program made up of Paderewski's "Thème varié," four Chopin numbers and a group of miscellaneous compositions and met with well deserved success. Her work was characterized, as is that of all the Swayne pupils, by a markedly complete and even development of both the musical and technical sides of piano playing.

Mr. Swayne certainly understands his specialty of preparing pianists for public appearances. Another pupil of his, Jean Joliet, of Paris, was very heartily applauded for the competence displayed in numbers from Liszt, Schumann and Rubinstein at a recent Students' Atelier Reunion, and Elizabeth Harlan, still another pupil, gave a most excellent performance of the Grieg concerto at a studio soiree with her teacher at the second piano.

Mr. Swayne, a lover of music, has been devoting his spare time for the last two or three years to studying orchestral scores and conducting, and he is now going to turn this to practical account in his studio work. Each pupil, when sufficiently advanced for concerto playing, will be given the opportunity to play important works at a studio recital to the accompaniment of a chamber orchestra, made up of members of the best Parisian orchestras and conducted by Mr. Swayne. Playing to the accompaniment of a second piano is, at best, only a makeshift way of becoming accustomed to the proper performance of a concerto and Mr. Swayne, with his new plan, will be able to offer to his students a most invaluable and unique chance of becoming practically accustomed to playing with orchestra, quite a different thing from solo work.

CONCERTS.

Important concerts have been chiefly conspicuous by their absence the last ten days, as Easter marks a temporary cessation in Paris musical activities, the pause between the winter season and the even more important spring season, which extends here almost until the first of July. The Colonne and Lamoureux Orchestras both ended their regular season with the Good Friday evening concerts, the program of the former being devoted to well known compositions of Wagner and César Franck and of the latter entirely to Wagner's better known works. Some of the other orchestras—the Monteux and the Haselmans among them—continue their seasons still longer.

The most interesting single recital was undoubtedly that of the Spanish composer, Enrique Granados, many of whose piano works—especially the "Goyescas," popularized by Ernest Schelling—are already known in America. The entire program was devoted to songs and piano compositions of the Spanish master, who won great applause both as composer and as the exceedingly capable, brilliant pianist which he proved himself to be.

And speaking of Ernest Schelling, I should have been very glad to hear him play the Schumann concerto at the Conservatory concert last Sunday, for I am sure he does it well. But no tickets were sent to this office and it was only by chance that I learned, too late to go, that Mr. Schelling was in Paris at all.

EASTER OPERA.

Pupils of the Van Steege studio went to the important provincial city of Auxerre on Easter Saturday and Sunday to present three operas at the Casino there, "Rigoletto," Massé's "Galathée" and Gluck's "Orphée et Eurydice." In "Rigoletto" the title part was splendidly sung by R. Gilles, whose very capable singing and acting have already been mentioned in these columns, finely supported by Mme. Plamondon-Michel, formerly of the Montreal Opera Company, and a Van Steege pupil, as Gilda, Henri

Bossan as the Duc, Mme. Arden as Madeleine and A. Martin as Sparafucile. "Galathée" was given by the same cast as in the recent performance at Bourges. The performance of "Orphée" was of special interest, as the title role was taken by Elsie Arden, of San Francisco. I can testify from personal knowledge that Mme. Arden has an excellent voice and can sing well, and I am told that she



Photo by Ruttenberg.
BOSTON OPERA IN PARIS.
Left to right, M. Gentien, Ricordi's Paris representative; H. B. Higgins, of Covent Garden, and Manager Russell.

acts equally well, something which I shall be able to judge for myself when "Orphée" is repeated on May 17 at Neuilly Plaisance, together with "Cavalleria." All three performances met with a splendid artistic success. In pursuance of his policy of giving his operatic pupils opportunity to appear regularly on a public stage and before a real audience, Baron von Steege is arranging to take the large municipal Salle de Fêtes, with a theatre seating one thousand persons, at Boulogne sur Seine, just out of Paris, once each month during the coming season for the presentation of standard works.

"FRENCH METHOD."

I suppose it is easier to deceive the ear than any other one of our five senses, and I was again reminded of this in glancing through a concert notice of the American soprano, Arnold Stephens, in which her "typically French method" was referred to. Now it happens that Miss Stephens's principal vocal instructor was no other than Mme. Marchesi herself, who hardly taught a "typically French method," and she studied further with Signor Baraldi—scarcely French—and has coached at times with Georg Vollerthun and Oscar Seagle, so where does the "French" part of it come in? Miss Stephens has excellent French diction and interprets French songs well—as she does German, Italian and English ones. But "typically French method"—!

HARTMANN'S PLAYING.

Arthur Hartmann's recent recital, at which he had the assistance of Claude Debussy, was duly noticed in these

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columns at the time, but here is an appreciation of Mr. Hartmann's playing on that occasion which appeared in the Paris Comœdia from the pen of Louis Laloy, and which is best reproduced in the original French, as even the best translation would hardly do its exquisite language justice:

"M. Arthur Hartmann est un maître à qui le violon obéit sans discuter. Son archet, quand il s'est emparé d'une corde, y adhère comme s'il fût aimanté; ses doigts battent le manche d'un crépitements catégorique; le son, depuis les abîmes de la quatrième corde jusqu'aux cimes vertigineuses de la chancelle, garde sa densité et son calibre les traits et les accords ne laissent jamais place à la moindre hésitation. On croirait que l'instrument lui appartient comme une partie de son corps dont il dispose par volonté, que la caisse vernie est le prolongement de son menton, et que les cordes sont les dernières ramifications de ses nerfs mis à nu. La Chaconne de Bach où les plus redoutables problèmes de la technique se trouvent aggravés de la nécessité de style, retrouve, grâce à lui, la sublime pureté de la pensée qui l'inspire. Comme Paganini, à qui, d'ailleurs il ressemble par quelque dissymétrie de sa personne, il est un peu sorcier."

NOTES.

Robert Maitland, the fine English baritone, was in Paris early this month on a short visit. His singing of one of the Bach cantatas at a concert of the Orchestra Monteux won much praise from public and critics alike.

Chester Fentress was one of the soloists at last Sunday's Students' Atelier Reunion. He has a voice of pure, fresh quality well under control and interprets with much intelligence. He was heartily applauded for French and English songs and compelled to give several encores. Marguerite Delcourt proved that she thoroughly understands how to play her chosen instrument, the clavecin, with musical taste, as well as dexterity.

Frankfort Somerville—otherwise A. S. Story, the very capable editor of the Paris Daily Mail—entertained a large audience at the British-American Y. W. C. A. last Friday evening with readings from some of those most entertaining stories of Continental life which have already won him considerable reputation in the literary world.

It is good to know that Margaret Kingore, the American mezzo-soprano, is returning to public work once more. She has been heard several times here recently, among them being an appearance at the Trocadero where, according to La Patrie, she sang two songs of Fernand Masson, "avec un sentiment exquis et une voix très prenante."

Non, mes enfants, even the proofreader and the compositor cannot make me agree to the statement that, at Mme. Valda's recent reception, Julia Porter sang "the Bach-Gounod aria from 'Carmen,'" as was printed in the Paris letter for March 24. What Miss Porter did sing was the Bach-Gounod "Ave Maria" and Micaela's aria from "Carmen" also—and very well, too.

It will be extremely interesting to see if the Parisian public—than which there is none more conservative and self sufficient—realize what a magnificent season is being offered them and respond by going to the Boston-Covent Garden Opera at the Theatre des Champs Elysées. And by the public I do not mean the few discriminating music lovers who are bound to be there, but the great mass who fill the galleries and the cheaper places of an opera house. Certainly there have never been so many famous artists offered to Paris in any one opera season, a list including Bianca Bellincioni, daughter of the famous Italian diva;

The Famous Prima Donna of the Paris Grand Opera

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"With the exception of Mmes. Patti and Melba, no voice of exactly the same quality has been in this country for a long period."
—London Morning Post, March 23, 1909.

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Destinn, Edvina (I am taking them alphabetically just as they come in the prospectus), Garden, Frieda Hempel (whom I hope we shall hear as Eva), Kousnezoff, Matzenauer, Melba, and Alice Nielsen, who will not be here until quite late in the season. Then among the men are Amato, Marcoux and Scotti and the two excellent Germans, Bender and Knüpfer, and in the tenor list John McCormack (who will be heard in the Mozart operas) and the Italians, Ferrari-Fontana and Martinelli. The management has also very wisely not committed the mistake of charging too high prices. In fact they are most reasonable for Paris. Nearly all the orchestra seats are five dollars and the gallery seats range from twelve francs (\$2.40) down to two francs, only forty cents.

The twenty-six American girls who belong to the chorus of the Boston Opera already feel quite at home in Paris and are not at all insensible to the charms of a season abroad. Some of them are living in pensions, while others have clubbed together and taken apartments for the season.

Felice Lyne, the American soprano, who made such a hit in Boston in the one performance in which she sang the last week of the season, will arrive here in May for a summer of study with her master, L. d'Aubigné, but it is not probable that she will sing at the Theatre des Champs Elysées, as the repertoire includes none of her particular roles. She will, however, be with the company next season in America.

The MUSICAL COURIER will devote a special letter each week during the entire season to a notice of the Paris performances of the Boston Opera Company.

Kathryn Guarnieri Sings at Studio Club.

Kathryn T. Guarnieri, a young Italian soprano, gave much pleasure to members of the Studio Club of New York and many other friends in the following program, which she sang at the club, 35 East Sixty-second street, Monday afternoon, April 27: "O del mio dolce ardor," Gluck; "Se tu m'ami," Pergolesi; "Romance," Debussy; "Zueignung," Strauss; "In quelle trine morbide" ("Manon Lescaut"), Puccini; "Romanza" ("Cavalleria Rusticana"), Mascagni; "Dich Theure Halle" ("Tannhäuser"), Wagner; "The Danza," Chadwick; "The Year's at the Spring," Beach.

Miss Guarnieri is one of the most popular members of the club, because of her warm hearted nature and her exceptional gift, for her voice is a sympathetic soprano of much power and wide range. Of sufficient flexibility, it adapts itself well to light, dainty expression, as well as to the more dramatic, full tone legato.

The Puccini "In quelle trine morbide" from "Manon Lescaut" and Mascagni's "Romanza" from "Cavalleria Rusticana" gave an inkling of the operatic possibilities of the singer.

Miss Guarnieri is a pupil of Oscar Saenger, the well known New York teacher.

Miriam Allen played sympathetic accompaniments.

Success of Marie Morrissey.

Few singers have won more cordial recognition in a single season than Marie Morrissey, the young contralto, whom Loudon Charlton introduced to the New York public a year ago. Since that time Mme. Morrissey has been heard under various auspices, and has been accepted throughout the East as one of the most gifted of the younger generation concert singers. Aside from her unusual voice Mme. Morrissey has rare personal beauty.

One of the contralto's most recent successes was an appearance in Brooklyn for the members of the Bushwick Central M. E. Church, with which she formerly was associated. There was a huge audience, and the ovation given Mme. Morrissey was most enthusiastic. Another recent appearance was in Newark a fortnight ago, when she appeared on the same program with Frederick Martin and Reed Miller.

On Thursday evening, April 16, Mme. Morrissey was a soloist at the annual musical evening at St. Mark's Church

in Brooklyn, together with eminent artists under the direction of Sanford Ashley Pette.

Mme. Morrissey will give a second Aeolian Hall recital early in the fall and will devote all of next season to the concert field.

"NEW" HAYDN SYMPHONY PLAYED IN LEIPSIK.

**Posthumous Work of Early Orchestral Master
Found to Possess Interesting Musical Content—Nikisch Leads Beethoven's Last
Symphony and Creates Furor—
Rudolph Ganz Scores Decisively—How a Chopin Pol-
onaise Can Be Made
to Sound.**

Leipzig, April 3, 1914.

Within the last years it has been possible occasionally to report the very first production of some composition by one of the classic masters. Each time it has been carefully



A MUSICAL GROUP.

Professor and Mrs. Arthur and Amelie Nikisch, Sergei Kusnezsky and the Nikisch children, Dmitri and Nora, at the Gewandhaus on the occasion of the Wagner centenary last year.

explained that the dead men are not writing new tunes, but they continue to find belated credit for their old ones. And through the valued offices of Conductor Richard Hagel, formerly of the Leipzig and the Braunschweig Operas,



AN OLD STREET IN NUREMBERG, SHOWING THE
MEDIEVAL HOUSES.
(From the Theosophical Path.)

Leipzig had the privilege on March 23 of hearing the first recorded performance of a hitherto unknown D major symphony by Joseph Haydn.

The work had been found July 1913 in the court library of the Fürst du Fürstenberg at Donaueschingen, and through the further courtesy of that prince, the original orchestral parts could be used at the Leipzig performance. The symphony has buoyancy and melodic vitality throughout. The nearly primitive simplicity of the first movement might point to an early period of the composer's writing, but for the unusually direct and plastic clarity which is always evident. The third movement minuet is highly characteristic on account of a syncopated figure which persistently goes about over the whole orchestra. Hagel had evolved a sturdy and beautiful classic style for the presentation of the symphony.

The concert brought also a manuscript suite by Georg Kiessig, of Leipzig, and contralto Margarethe Fritt sang with orchestra Kiessig's "Ueber den Wassern" and arias by Tenaglia and D'Astorga, the program closing with the Berlioz "Sylphentanz" and "Rakoczy" march. The Kiessig suite, suggested by four Eichendorff poems, is expressly held to the simplest means compatible with modern orchestral discourse. The young composer has succeeded in writing heartily melodious, always closely canonic, always interesting music, without showing outside influences. It may be that the finale is least original and least valuable, while nearest approaching a Schumann manner. The song with orchestra is of pronouncedly modern texture, but of very good music still. Margarethe Fritt's voice is of fine quality, under good usage, yet of far too meager volume to appear with orchestra. Hagel muffled his orchestra to the utmost and still the voice could not always be heard in this central theatre festival hall.

NIKISCH AND THE "NINTH."

As for many years past, the last of the twenty-two Gewandhaus concerts under Nikisch brought the Beethoven ninth symphony, this time preceded by the "Leonore, No. 3" overture. The regular Gewandhaus mixed chorus was augmented by voices from the Lehrergesangverein, the solo quartet embraced Gertrud Bartsch, Valeska Nigrini, Rudolf Jäger and Alfred Kase, all of the Leipzig Municipal Opera. Since this program was publicly given at Tuesday evening's preliminary rehearsal besides the usual Wednesday morning rehearsal and Thursday evening concert, there were three full houses for the one arrangement.

Experience of the last three or four seasons has been that only a small few of the world's most famous assisting soloists may sell the entire Wednesday rehearsal and Thursday concert. Yet both houses are reasonably certain to sell completely, without soloists, when Nikisch puts on only Beethoven, only Brahms, or those two combined, or either of them combined with Tchaikowsky. He has never given an entire concert of Tchaikowsky, neither would it be easy musically to justify such a program, if still it would be likely to bring the money. This year a Bruckner and Beethoven combination failed to draw a full Wednesday house, and it is practically impossible to sell the house in any combination with Mozart, except by the chance aid of one of the famous soloists who draw. Because of Nikisch's always beautiful reading of Strauss, and particularly since his recent phenomenal playing of the "Zarathustra," there is but little doubt that next season would bring good fishing on a Strauss bait.

HOW NIKISCH LED.

On the above season's close with Beethoven, Nikisch raised himself almost to the power of a divinity, both for the overture and the symphony. After much character finding in the symphony's first allegro, the conductor likewise gave his men the main character he wished for the scherzo, and as he had recently done while playing a Brahms symphony, he soon allowed them to continue without his giving the beat. He stood only with the left hand raised warningly, ready to meet any new emergency. There followed some wonderful effects in the item of smooth carrying over and resumption of play after fermatas, this time by the help of the baton, of course. Since the men were extraordinarily well disposed, they immediately found the great depth and inner message of the adagio and the whole proceeding was one of very moving beauty. The ensemble of the last movement also followed on the high plane of the preceding, and only the solo quartet gave a performance that lacked much as to vocal polish.

RUDOLPH GANZ RECITAL.

Rudolph Ganz played the Schumann symphonic etudes, a Haydn D major and the Chopin B minor sonatas, Blanchet's "Au jardin du vieux Serail," Ganz's own "Im Mai," op. 23, "Serenade" and "Bauerntanz" from op. 24, Andrea's "Frage," Liszt's A flat "Petrarca" sonnetto and the E major polonaise. During the entire evening the playing was such as to call forth only the choicest superlatives.

The principal characteristic of this great art is found in the phenomenal simplicity and directness of the musical style. Ganz seems to do nothing but sit at the piano and allow each composition quietly to unfold as an absolutely clear and plastic discourse. For this reason his reading of the Beethoven "Appassionata" sonata two years ago remained in the memory as a performance at once truly unique and incomparably satisfying. So was his recent

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Great interest attached to Blanchet's mood picture of a Turkish seraglio. The composer succeeded in finding true Turkish ecstasy and wild, improvisatory manner, which grew to a great climax through Ganz's heroic presentation. Ganz's own "Im Mai" leans strongly to the general modern French, his "Bauerntanz" is a character piece of much jolly composing, and his "Serenade" is probably most valuable of the three, as well for its rhythmic stability, and beautiful musical quality. Andreae's "Question" maintains a vagueness and unresolvedness throughout, so that the composer seems to have succeeded in representing the uncertainty he intended.

The Leipsic audience was fully appreciative and required many additional selections at the close of the recital.

SEVCIK QUARTET CONCERT.

The fifth and last concert of the Sevcik Quartet enlisted pianist Anny Eisele in the Sinding quintet. Lhotsky, Prochaska, Moravec and Fingerland also gave the Beethoven E flat, op. 127, and Haydn D major, op. 64, string quartets. Miss Eisele played with such great abandon and fine pianistic traits as to represent distinct advance since her appearance of only a few months ago. The quartet played consistently in verve and finish and maintains rank with the finest chamber organizations of the day. The Sinding quintet holds interest very well, and it may be the most evenly inspired and most substantially assembled work that the composer has to his credit. Typical northern melodies, consistent holding to good rhythmic energy and occasional influence of Wagner are among the pronounced characteristics of the quintet.

The Sevcik Quartet has a few more straggling concerts, after which the men will continue to July in daily rehearsals of their next season's repertoire.

TEICHMÜLLER PUPIL.

The young Russian pianist, Olga Ferchow, played with orchestra under Max Ludwig, Chopin's andante spianato and polonaise and the Liszt E flat concerto. Between those works Ludwig gave first Leipsic hearing to G. Francesco Malpiero's two movements, "Klänge des Schweigens und des Todes." Since the first movement is of conventionally modern texture and remains generally indefinite and without direction as music, the only interest arises from the clever instrumentation. The latter movement, on death, shows much more musical purpose and interests through instrumentation conceived in still greater acumen, though the work may remain chiefly noticeable as one of many present day studies in vivid combinations of orchestral color.

Fraulein Ferchow had played public examination at the Leipsic Conservatory some years ago, and had stayed for further work under Teichmüller. Her playing is tasteful and musical. With orchestra she felt always the right relation to the ensemble, and though so young an artist, she occasionally took the initiative for the tempos and the climaxes she wished. Ludwig followed well, just as he had given very clear reading to the new composition for orchestra.

MALE CHORUS AND SOLOISTS.

At the spring concert of the new Männergesangsverein under Ludwig, there were the coloratura soprano, Ella Hilarius Stepinsky and Hungarian violinist, Anuschka Reuss as soloists. The chorus gave Palestrina's "O bone Jesu," the very old "Das Leiden des Heron" and "Osterge-sang," also eight modern male choruses, including very first singing of "Der Freier," dedicated to this chorus by Fritz Lubrich, Jr. Frau Stepinsky sang a Mozart aria, Ludwig's "Im Grünen," Alabieff's "Nightingale" and Johann Strauss' "Frühlingsstimmen" waltzes. Fraulein Reuss played Hubay's interesting and beautiful variations on a Hungarian theme, and shorter pieces by Bach, Hubay and Sarasate.

The very young violinist, pupil of Hubay, pleased immensely with fine violinistic skill and delightful musical attributes. Frau Stepinsky's voice is rapidly growing in volume and the true, clear technic of the typical coloratura. After a year in Russia she returned to Leipsic for further work under Marie Hedmond. Her husband, the talented cellist, Boris Stepinsky, is instructor at Kasow Conservatory, but he may resign there to resume residence in Leipsic, where he had studied for years under Klengel.

The Lubrich chorus "Der Freier" is a setting of Gustav Falke's sombre poem, wherein the composer has achieved very musical results through talent and good writing.

MODERN FRENCH CHAMBER MUSIC.

Guillaume Lekeu's unfinished B minor piano quartet, Vincent d'Indy's B flat piano trio and Ernst Chausson's A major piano quartet made up the evening of modern French works played by a Leipsic pianist, Anatol von Roessel, and his associates, Josef Blimbe, Carl Hermann, and Franz Schmidt. The Lekeu quartet could not be heard for this report, but the players afterward expressed the great interest they found in it. The d'Indy trio represented the composer's usual great skill, besides the strong individuality, sometimes with melodic attractiveness. The



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Chausson quartet stood out as the work of a strong personality, with inventive resource and a fine union of warmth, energy and breadth. The men all played superbly and the evening was highly enjoyable.

CHOPIN F SHARP MINOR POLONAISE.

Josef Turczynski's piano recital included the Bach-Busoni chaconne, Schumann fantasia, Liszt-Bach variations on the "Weinen, Klagen" choral, also seven other works by Liszt and Chopin, concluding with Chopin's less known F sharp minor polonaise, op. 44. Great interest attached to all the playing, yet the Liszt variations were especially clear and impressive, while the F sharp minor polonaise was raised to a first class sensation through the unbelievably wide range of content and interpretative color which Turczynski found in it. For this once the brief work seemed to have almost the normal content of a symphony. The young artist had been for years under Busoni.

JEAN DU CHASTAIN.

Jean du Chastain's piano recital had the Bach chromatic fantasia. Beethoven "Waldstein" sonata, Liszt B minor sonata and eight selections by Chopin, Scriabine, du Chastain and Liszt. The artist had been a pupil of d'Albert and Busoni, conductor pupil of Nikisch at Leipsic Conservatory, a competitor at the Cologne opera, also for a while conductor at Riga, and for years instructor of the higher piano recital classes of the Riga conservatory. At his recital for the Rubinstein competition in St. Petersburg in August, 1910, du Chastain was a very brilliant, at times very musical but often boisterous performer.

In his recent Leipsic recital the playing was found to have acquired moderation everywhere, and the Bach, Beethoven and Liszt heard for this report were wholly delightful for plasticity and nuance, while occasionally coming again to the grand manner that had been seen at St. Petersburg. The public was unusually cordial from the start, and many additional selections were necessary. So did the critics have easy work and much hearty encouragement.

CONCERT NOTES.

Telemaque Lambrino had his usual large success with a program of Beethoven, Chopin, Schubert, Schumann, Debussy and Liszt. Much intelligent, brilliant and musical playing were heard and a half dozen or more additional selections followed upon the fixed program.

Paul Goldschmidt played an evening of Chopin, to include both sonatas and seven of the shorter forms. For some unexplainable reason, the first playing was marked by vigorous pounding, but later the entire style cleared up, and the artist finally seemed what the program suggested—a very choice interpreter of the great composer's works.

Conrad Hanss left a most favorable impression with his recital of the Bach chromatic fantasia, Beethoven E flat sonata, op. 14, and five selections by Theodor Kirchner, Brahms and Beethoven (E flat variations and fugue, op. 35.) An abundance of technical means and good musicianship were easily apparent.

Richard Singer's second piano recital brought the Beethoven C minor variations and "Appassionata Sonata," the Brahms F sharp minor sonata, op. 2, also a scherzo, an intermezzo and two of the Hungarian dance settings by Brahms. The artist has much of the grand manner, yet on this occasion, at least, the playing could not satisfy, chiefly because of lack of repose and poise.

Paul Lutzenko played very badly in his recital of Bach, Schumann, Chopin, Tausig and Liszt. Unquiet, unclear technique, unclear melodic forms and broken discourse are the charges against him.

Sylvia Rubinrot's playing of the Bach-Busoni chaconne, Beethoven "Les Adieux" sonata, and works by Schumann, Rameau-Godowsky, Brzezinski and Chopin, called out much scolding by the city press. The chief sin was that of youth and inexperience, yet there were many signs of wholesome fancy and true musical talent, and particularly a desire to maintain musical quality and utmost sincerity for every phrase.

The Berlin cellist, Marix Loevensohn, gave a long recital of good music, including Handel, Bach, Haydn and others, the net result amounting to one of the most musical cello representations of the season.

English violinist, Constance Pinwill, and pianist, Dianetia Doone, gave a joint recital, which brought out legitimate and enjoyable art. The violin numbers were Bach and Vieuxtemps suites and Bruck's Swedish dances. The pianist gave a dozen selections by Brahms, Chopin and Liszt. Between the two artists, there was relatively little to choose and the ensemble seemed well established.

The joint recital of arias, ballades, songs and duets sung by contralto, Johanna Kiss, and baritone, Carl Rehfuß, was one of the very enjoyable occasions of the closing season. Handel, Beethoven, Zilcher, Schubert, Robt. Kahn, Löwe, Ludwig, Rottenberg and Brahms were represented. Beautiful and voluminous voices under fine usage and good musicianship were the prevailing features.

The joint recital by contralto Helene Werther and pianist, Charlotte Kaufmann, brought far more credit to the pianist. Maturity, repose and musical quality governed in

the playing of a Beethoven sonata, the accompaniments to twelve songs, besides seven solo pieces. Helene Werther's voice is not yet well poised or concentrated, but it is a good organ, and she sings with some impulse that may be interesting after some years more routine.

The Munich conductor, Ludwig Rüth, had the help of contralto, Irene Dell' Armi, for his concert at the head of the Winderstein orchestra. It was not a brilliant stroke to hitch up with two so unimportant works as the Goetz overture "Taming of the Shrew" and A. A. Noelte's symphonic poem, "Lucifer." The overture was at least creditable music, but Noelte's poem was a waste of time in modern conventional music that has been composed many times within the last decade or two. The contralto has a useful voice, but she sang uninterestingly in Reger's "An die Hoffnung" and Schubert's "Dem Unendlichen" and "Die Allmacht." The Schubert C major symphony concluded the concert. Rüth is a very well routine conductor and the Winderstein played well under him.

EUGENE E. SIMPSON.

Riheldaffer Coaches with Baernstein-Regneas.

Grace Hall Riheldaffer, the well known soprano, whose home is in Pittsburgh, when not on tour (which is not very much of the time), has been engaged to sing the role of Marguerite in "Faust," at the May Festival at the State Normal College, Mt. Pleasant, Mich., May 9. Another well known singer who will appear at this festival is William Hinshaw, the eminent tenor. The chorus of two hundred voices will be assisted by an orchestra from Cleveland.

Mrs. Riheldaffer, when in New York, coaches with Joseph Baernstein-Regneas, the well known vocal teacher of the metropolis.

Cornelius' "Cid" and Berlioz's "Benvenuto Cellini" were revived successfully in Dessau recently.

Horatio Connell

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Ottawa Success of Mme. Lavoie-Herz.

Djane Lavoie-Herz, the brilliant Canadian pianist, made an appearance recently in the Chateau Laurier Concert Hall, at Ottawa, Canada, and scored a real triumph, the press and the musical public of that city joining in enthusiastic applause and encomiums. The recital, under the patronage of their Royal Highnesses, the Duke and Duchess of Connaught, was so successful that the Convent of the Sacred Heart in Ottawa arranged to have her repeat it at once in their concert hall, which holds about seven hundred persons. All the pupils of the many convents in and near Ottawa attended the event and enthusiasm ran rife.

The program on both occasions consisted of Bach's G minor fantasia and fugue, Mozart's C minor fantasia, Brahms' F minor sonata, Corelli's prelude and gigue, Scriabine's prelude, op. 191 (for left hand), prelude, op. 11, No. 13, and mazurka, op. 3, No. 9, and Chopin's nocturne, op. 72, No. 1, and A flat polonaise.

Sir Wilfrid and Lady Laurier were present throughout the Chateau Laurier concert.

As a warrant of the impression Mme. Lavoie-Herz made in Ottawa, the following press clippings from that city are appended:

Djane Lavoie-Herz demonstrated to a large audience that she is an artist of rare talent and technic. Six years ago Djane Lavoie gave a recital in Ottawa, the city in which she was born and brought up, and at that time the press of Ottawa and Montreal hailed her as a coming virtuoso. Her return last night to the Ottawa concert stage, after a period of six years spent in study on the continent, amply justified the predictions which were made at that time, and added another name to the list of artists who have owned the Capital City as their home.

Brahms' sonata in F minor, which gave the artist an opportunity to show not only the beautiful lightness and variety of her touch and rare mastery of her instrument, but also brought out the emotional gifts with which she has been endowed. The first movement of this composition is one which gives the performer an opportunity to display many of the essential characteristics of the great artist, and to it Mme. Lavoie-Herz was fully equal. In the third movement

she showed the delicacy and smoothness of her touch, and demonstrated that she could be sympathetic as well as brilliant in her treatment of an artist's production.

The two Chopin numbers were received with delight by the audience. The polonaise evoked applause which the artist at length responded to by playing as an encore a short but very beautiful prelude of Scriabine.

Mme. Lavoie-Herz has arranged to start on a concert tour of the United States, which will open at Aeolian Hall, New York, during the month of October, and will be conducted under the direction of M. H. Hanson, of that city.—Ottawa Evening Journal, April 22, 1914.

The hall was filled to capacity. Among those present were Sir Wilfrid and Lady Laurier, who had always taken a deep interest in the work of Miss Lavoie. The recital was held under the distinguished patronage of their royal highnesses, the Duke and Duchess of Connaught. The program was composed of selections from many of the greatest composers. Three beautiful bouquets were presented to Mme. Lavoie-Herz during the evening.

The second group of selections on the program proved the most fascinating and was executed in superb style. The mazurka, op. 3, No. 9, also brought forth the talent and ability of the player as a



MME. LAVOIE-HERZ IN THE TYROL.

The accompanying snapshot shows the Ottawa pianist in the Dürer's costume, so popular at Ebernsee, Austria, where she spent a summer recently.

finished artist. The frequent outbursts of hearty applause as the recital progressed showed the appreciation of the audience throughout, and many were the expressions of commendation and the compliments paid Mme. Lavoie-Herz at the conclusion of the recital.—Ottawa Citizen.

The McConnell Vocal Trio.

At a musicale given on Monday evening, April 13, at the De Kalb Avenue M. E. Church, Brooklyn, by the McConnell Vocal Trio, assisted by Harold L. O'Brian, violinist, the following interesting program was rendered:

My Desire	Nevin
The Moths	Palicot
Trio.	
Thou Art to Me	Chadwick
Harriet McConnell.	
The Swallow	Dellacqua
Marie McConnell.	
Prayer to the Virgin	Wagner
Trio.	
Adoration	Borowski
Mr. O'Brian.	
Widmung	Schumann
Harriet McConnell.	
The Sweet o' the Year	Mary Turner Salter
Trio.	
The Day Is Ended (violin obligato)	Bartlett
Marie McConnell and Mr. O'Brian.	
Visions	Sucher
Trio.	
Romance	Svendsen
Mr. O'Brian.	
Mammy's Lullaby	Dvorak-Spross
Butterflies	Charles Wakefield Cadman
Trio.	

The vocal trio consists of Marie McConnell, first soprano; Minnie M. McConnell, second soprano, and Harriet McConnell, contralto.

Their ensemble work was effective and received much applause from the large audience. Minnie M. McConnell evidenced that her ability as a teacher of voice building, as well as in ensemble singing, is of a high order.

Marie McConnell possesses a coloratura soprano of excellent quality, clear and sweet, and her rendition of "The Swallows" brought forth well merited applause.

Harriet McConnell has a rich, full contralto voice, and sang her numbers with artistic finish and interpretation.

Harold L. O'Brian played several violin selections, and likewise received sincere applause.

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voice before, and the effect was unusually good."—New York Times.

"Kingston's tenor prologue was sung without the raising of the curtain a few inches as is done for Caruso. His voice was in wonderful condition and his portrayal of the role was superb in every line."—New York Eve. Sun.

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Metropolitan Grand Opera Quartet.

The Metropolitan Grand Opera Quartet (under the management of Gertrude V. O'Hanlon) gave the opening concert of the Newton, Kan., music festival, on April 13, and how the singers pleased is shown by the following notice:

Albert Lindquest, the young tenor, won his way into the hearts of Newton people with his pure, full tenor. His solo, Rodolfo's narrative from "La Boheme," was one of the best and most popular numbers on the program. He is as fine as any tenor ever heard in Newton, and many of the best have sung to our people. He sings with perfect ease, articulates well, and there is a peculiar melody in his voice rarely heard even among the greatest artists. He certainly has a very brilliant future.

Marie Yahr sang the aria from Saint-Saëns' "Samson and Delilah," and exhibited a remarkable dramatic talent, besides displaying a wonderful coloring in her rich contralto. Her lower tones were especially beautiful, clear, full and resonant. The difficult number was rendered with such power and interpretation that the audience would not be satisfied until she had sung a little ballad in a very captivating way as an encore number. Mme. Yahr is one of Chicago's rising favorites, and she will certainly be welcomed in Newton at some future date. Both she and Mme. Kempe appeared twice on the afternoon program yesterday.

Albert Borroff, the basso, displayed one of the sweetest bass voices heard in Newton for many a day. He is a singer with a method in his work, and he possesses a rare voice for flexibility and interpretative control. His solo work as well as the part in the tenor and basso duet from "Martha" was a distinct feature of the concert.

Cora Kempe has been voted by many of the Newton audience as being among the foremost sopranos who have visited Newton. Her stage presence is decidedly in her favor, and her voice is one of rare clearness and carrying power. One marveled at the brilliancy of her execution of the powerful passages, and was charmed with the tenderness and sympathy she brought to the softer strains. Taken altogether, the Metropolitan Quartet was a fitting opening for a grand festival of music and song.

A general idea of the character of the program may be had from the fact that the opening number was the famous sextet from "Lucia." The most vigorous applause followed the rendition of the favorite selection, and the audience was captivated from the very start. The soprano, tenor and baritone trio from "Faust" was highly pleasing, and the audience persisted in applause after the final quartet from "Rigoletto" until the singers returned for acknowledgment.—Newton Evening Kansas Republican, April 14, 1914.

(Advertisement.)

Arthur Hackett for St. Louis Tour.

Arthur Hackett, the rising young tenor, besides filling successfully many prominent dates throughout New Eng-



ARTHUR HACKETT.

land, will sing with the St. Louis Symphony Orchestra on its spring festival tour. The success of this young singer is of far greater interest than ordinary, because his brother, Charles Hackett, also a tenor, has just signed a contract for his debut in Milan, Italy, in "Lohengrin" for the coming season.

Decisive Return Dates.

Before the conclusion of the concert by the Ernest Gamble Concert Party in Colorado Springs, the local management announced from the stage of the Burns Theatre that the party had been engaged for next season. The day after the appearance of the Gamble party at Conneaut, Ohio, Pilot Charles Gamble had a wire from the local manager requesting an evening for the coming winter. The Gamble party will close its long and busy season May 26, at Ashtabula, Ohio, on the artists' series, which has included Mme. Bloomfield Zeisler and other noted artists. The Gamble Party Chautauqua tour opens in Tennessee in early June and will extend up to September 1.

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Boston Critics Praise Fox.

The appended notices tell of the successful concert appearance of Felix Fox at Steinert Hall, Boston, Mass., on April 23:

Mr. Fox's programs are always unconventional; he wanders pleasantly from the beaten path, the dusty path laboriously pursued by too many pianists, great and small. Graun, for instance, was once known here only as the composer of "Lo, the Heav'n Descended Prophet," a bravura song of a religious nature. Mme. Sembrich was probably the last celebrated singer to put it on the program of a symphony concert, and she then omitted the most difficult section. His presto for the piano is full of character, an unusual piece for his period. Mr. Fox played it delightfully, with a peculiar crispness, with a fine sense of proportion and the nature of the structure. He did not try to bring the piece into the twentieth century, as he was content to play Weber's movement from a sonata brilliantly and without any incongruous attempt at emotional expression. From what we know by report about Weber as a pianist, Mr. Fox played this music in the Weberian manner. His performance was, first of all, brilliant, and this is the chief quality of the music.

Mr. Fox's playing gave much pleasure. His tone was agreeable, whether force or delicacy was demanded. His technic was sure, evenly developed, fully adequate. He played with marked understanding. Bach's "Choral" prelude was appropriately plaintive in religious entreaty, and Debussy's "Jale" was never more recklessly joyous. After the second group Mr. Fox gave a romantic reading of Philipp's "Clair de Lune."—Philip Hale, in Boston Herald, April 24, 1914.

Some of the foreign pianists who come to Boston to astonish the natives should have sat in Steinert Hall last night to get points in technic and tone painting from a modest little man named Felix Fox, who teaches here day after day and who makes all too rare appearances in public. For Mr. Fox shows good taste and progressiveness in making up his programs as well as in performing them. So the recital that he gave last night, with the assistance of George Mitchell, tenor, was much enjoyed by an audience of considerable size and friendly disposition.

Mr. Fox played pieces by Graun, Chevillard, Schmitt, Debussy, Liszt, Busoni, Rubinstein and Weber. His fluent technic, his keen interpretative faculty, and his fine sense of color lent charm to his performance from beginning to end.—Boston Journal, April 24, 1914.

Busy with teaching, which is an endless and exhausting job, Felix Fox, the pianist, now plays seldom in public. Last evening, in Steinert Hall, he came out of this quasi-retirement in a joint concert with George Mitchell, a new tenor, and his program and his skill with it recalled the days in which his public appearances were more frequent. At that time Mr. Fox shunned the well worn track of "recital numbers" and discovered interesting pieces for himself. He did so again, yesterday, with his "Presto" from Graun, an almost unknown piece of eighteenth century music; his fragment from one of Weber's sonatas, and his little "tone picture" and "mood picture" out of Florent Schmitt. As for his playing, throughout the concert it kept and heightened its old qualities. At every turn Mr. Fox's technical means were ready, apt and sure; his tone was clear,



FELIX FOX.

warm and elastic; his sense of rhythm and accent alert; his phrasing suave or crisp as the music demanded; his shading adroit and significant. With intelligence Mr. Fox comprehended and differentiated his pieces. With not one did he fail in just response to style and mood.—Boston Transcript, April 24, 1914. (Advertisement.)

Mme. Harrison-Irvine's Last Musical Tea.

Jessamine Harrison-Irvine, pianist and accompanist, of Carnegie Hall, New York, gave her last musical tea for this season, Sunday, April 5, in honor of the renowned pianist, Thuel Burnham, of Paris. An excellent program of old and modern classics was rendered by Anna Grater-Fowler, Myrtle Skitt, Harriett Marple, William Durieux and Orlo Bangs with the hostess as accompanist. A large number of people attended, as is usual at these interesting receptions.

The Förster Children.

William Förster, a very young American violinist, now studying in Würzburg, has been engaged for a series of concerts at Budapest. The violinist's sister, Else Förster, is the gifted little lady who sings the part of the Child in "Königskinder" at the Metropolitan Opera. Both youngsters are children of Wilhelm Förster, the well known New York clarinetist.

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All inquiries referring to American musicians and music, as well as matters of interest to Anglo-American visitors in Vienna, or such as contemplate a visit to Austria, may be addressed to Frank Angold, VIII, Florianigasse 60, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.

Vienna, Austria, April 11, 1914.

Five of them, too! George Moore's attitude on similar occasions—"Your interest is a pretense. What woman are you thinking of?"—contrasts favorably with Fried.ica Spiro, the Bach matador's "Only he who knows the cantatas, knows his Bach," and certainly commends itself to ripper reflection after Monday's great recital.

What a feast! And what a scene! The great Konzerthaus hall ringing from end to end with "Bravo, Ochs!" and storms of irrepressible enthusiasm, dying away to break out afresh—time and again the conductor, baton in hand and about to begin anew, had to turn round once more to an audience still on its feet and bow his acknowledgments.

A never to be forgotten evening, and quite in keeping with the recent wave of enthusiasm for the "resurrection" of Bach that is spreading throughout Germany, a movement that would be fortunate in retaining the services of such names as Siegfried Ochs, to say nothing of such "assistants" as Mme. Charles Cahier and the American tenor, George Hamlin, both of whom came in for veritable broadsides in the way of ovations.

In passing let it be said at once that Hamlin's singing was distinguished by good taste and refinement, his phrasing and sensitive conception of form being peculiarly marked. Mme. Cahier is a favorite of long standing in Vienna, and her depth, range and exquisite plangency of tone are far too well known to need further eulogy. Her passage accentuations in the dialogue of the extraordinary duet in the "Jesu, der Du meine Seele" was a performance that instantly engraved itself on the tablets of memory.

I can not resist "retrospecting" a moment on the tremendous final chorus "Nun ist das Heil," where the magnificent double choir fairly lets itself go, and where the basses, like mighty triphammers, ram the "fourths" of the fugal theme home, driving through the swinging rhythm with maiming Germanic force. Nor can I forget the dramatic fury, the irresistible precision and swing of the great four part chorus in triple rhythm "Es erhob sich ein Streit" (And There Arose a Brawl). A fine old fashioned row it was, too—there must have been more than one "brawl" in the rehearsals to have welded them so



Franz Liszt.
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Published by Breitkopf & Härtel, Berlin.



Richard Strauss.

consummately together! "Them" is the famous Schubert League and the Singakademie and Orchestra of the Konzertverein.

I forget who it was that said that the sweet "Shepherd of Israel" with its softness and grace, its lyrical charm, was originally designed by Bach "to relieve folk of their fear of him," but the phrase strikes me as not wholly inapt when I recall the profound gloom that used to settle down upon those moments of my early youth when "Bach

—be quiet now!" was announced. I rather glory in the confession today, for it seems to me that regeneration is a good thing.

"THE CONCERT OF THE SEASON."

That is at all events how it is billed—Countess Hartenau's great charity concert in aid of the Salzburg Mozarteum to be opened in honor of Mozart this summer—and a glance at the program does certainly look promising. April 29, then, will see the great Konzerthaus hall framing a program including Countess Hartenau, who will herself, in conjunction with Prince Ferdinand Lobkowitz, play Mozart's double concerto for two pianos and orchestra, with no less a luminary than Felix von Weingartner himself as conductor, whose wife, Mme. Weingartner-Marcell, will lend her voice to the good cause, which (this seems to be a good place for mentioning it) purposes the raising of the last few thousand crowns necessary to the completion and decoration of the so called "Vienna Chamber Music Hall" in the new Mozart home at Salzburg. Further, Bronislaw Huberman and Oscar Nedbal will join forces in the Mozart double concerto for violin and viola, and the Vienna Tonkünstler Orchestra will accompany, and is volunteering on its own account the master's G minor symphony.

This concert will be under the distinguished patronage of Archduke Eugene.

A CAHIER EVENING.

Which is a foolishly bald heading for the memory of an evening which, by virtue of its consummate artistry, might

might have come from the lips of half a dozen different women, so distinct was the style and impress stamped upon each separate number. Who would not have followed her tambourin in the third Beethoven outburst "My lover is off to the wars—Oh, had I tunic and hose and hat!" Time and again a repetition was demanded and granted, but it was asking too much with Mahler's tremendous "Scheiden und Meiden" was followed by an insistent



PAOLA ST. ANGELO.

clamor of some five minutes' duration, and madame remained obdurate.

Why must song recital programs be provided with printed texts of the words? A singer should be watched. Why folk should bend over and burrow and bore into the printed matter and rustle the leaves, with the living, speaking human medium before them, passes my understanding. The case was peculiarly aggravated on Tuesday evening, since Mme. Cahier's enunciation is not only exceptionally syllabic and distinct, but is enhanced by every shade of facial imagery and expression at a singer's command. Just a word as to the rendering of the group of French songs that brought her program to a clamorous end. Four little gems. The one and only Yvette Guilbert was here not long ago and delighted us anew with her inimitable art. Let her look to her laurels, for I solemnly assure the reader that I was more than once startled into imagining that the peerless Yvette was before me—a slenderer Yvette with a vastly improved voice. This assertion, made to me a few years ago, would have moved me to profanity, but I was not alone in my illusion on Tuesday. How she sang the "Angelus"! The even song of the Breton peasant, sung when the sinking sun slants into the little parish church, bringing with it the smell of the kine and the good warm hay!

"On sent la bonne-odeur du foin,
L'étoile brille au ciel du juin."

"La Pluie" belongs to that class of composition of scanty enough intellectual furniture, whose proportions, however, are so perfect that it resembles an old time Empire room—it seems furnished with nothing in it.

Among the audience I noticed Prince Lubomirski, Baroness Anka, Von Bienerth, the lower Chamberlain, Prince Lipinsky, several officers of the imperial staff, and many other notabilities of the Vienna social and musical world. Madame returns on the 20th for an interesting novelty, her "debut" in Edison's "Cinematographophone" opera, to be given with the assistance of the Vienna Philharmonic Orchestra.

A HANS ANDERSEN BALLET.

Peculiar interest attaches to this charming little ballet in view of its intended reproduction at the coming San Francisco World's Fair. Its initial run at Ronacher's was attended with such success that it has been "translated" for the time being to the Volks Opera. The subject, "The Little Tin Soldier," and his consuming love for the little Paper Doll, is too well known to need anything more than the remark that the management might to advantage have chosen a less plastic hero, for the soldier is anything but tinny, and his staggers and erotic convulsions would do credit to a Pathé Frères comedian of galvanic attainments. The music is by Oscar Nedbal, who has contrived to write a very dainty little score, not altogether untainted, it must be confessed, by the complacent cacophony of latter day Russian influence, but in which,

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fittingly "framed in oak." I really must reproduce the program in full, since its building is an art in itself:

Ich liebe Dich.....Beethoven
Freudvoll und Leidvoll.....Beethoven
Die Trommel gerühret.....Beethoven
Wer machte Dich so krank?.....Schumann
Alte Laute.....Schumann
Der Nussbaum.....Schumann
Aufträge.....Schumann
Alte Liebe.....Brahms
Spanisches Lied.....Brahms
An ein Veilchen.....Brahms
Von ewiger Liebe.....Brahms
Ich ging mit Lust.....Mahler
Scheiden und Meiden.....Mahler
Ich atmet' einen Linden Duft.....Mahler
Um Mitternacht.....Mahler
La Pluie.....A. Georges
Margoton va-t-à l'eau.....Chanson à danser
Mélodie populaire de Basse Bretagne.....D'Angelus
Lamento Provençal.....Paladile

Where to begin, and where to end, in face of a subject that calls for the superlative? I simply wish to laud Mme. Cahier's voice, versatility and charm all at once, and am at a loss where to begin. Incidentally, other singers would do well to emulate Mme. Cahier's consideration and initiative in presenting her hearers with something more than a string of songs, reeled off at intervals under the hard unwinking glare of lights that make it practically impossible for one to look at the singer for more than a few seconds at a time. The middle hall of the Konzerthaus on Tuesday evening had undergone a transformation that I felt before I was fairly through the door. "Ah, how good that is!" "Well, she's an artist, you see." My eyes traversed the gloom of the hall to rest on a gracious figure in a Marie Antoinette costume, framed in soft sheeny light against a Watteau background of shaded greenery. From this frame Madame sang to us the whole evening—a changing, shifting succession of songs that



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however, much good melody—and a captivating Viennese waltz—is grafted on to a groundwork of sound, workman-like orchestration. The staging, scene painting and costumes—the entire scheme of decoration, in short—are from the well known "ateliers" of M. Striberny, and are quite charming. The piece, as I have already mentioned above, has met with and is still enjoying a great vogue, and it will be interesting to see how it will "go" in San Francisco.

ECHOES.

Young Bohuslaw Orel, the violinist, has improved out of recognition and gave proof in his recent recital at the Konzerthaus that he is capable of more. "Master" Franz Ondriczek, who taught him, and whose cadenza to Brahms' D major concerto the boy brought out in masterly manner, tells me that he expects great things of his pupil. Orel wound up a heavy program with Ondriczek's "Rhapsodie," which was heard for the first time in Vienna and was very well received. It is an interesting enough composition, of somewhat free and indefinite form, of scanty thematic material and development, and not entirely free from "disinterestedness." Ondriczek regrets that his duties here do not at present permit of his return to the States, where his tour a few years ago attracted attention—duties which include the direction and supervision of his conservatory for violin students.

A very popular Leschetizky pupil, little Hermine Kahane, gave her one recital for the season in the Konzerthaus not long ago and won much appreciation and a generous sheaf of press notices. Her Beethoven might have been a trifle firmer, the time less free, but Mendelssohn could hardly have been rendered more charmingly, with more delicacy and perception. Which brings me back to my pet theme of program building. A very enjoyable evening.

Another Leschetizky pupil who displayed exceptional technic and thought was the young English pianist, Vernon Warner, who was with us last week and gave his recital at the Konzerthaus in the little hall to a very appreciative audience. Schumann's "Carnival," op. 9, wound up a program which included three Chopin numbers; Brahms' two intermezzi, op. 117, and C minor rhapsody, and César Franck's beautiful prelude, aria and finale.

RETURN OF PAOLA ST. ANGELO.

I believe I mentioned recently that the present season has witnessed the welcome return of this brilliant young pianist whose approaching concerts in London are attracting attention. Her recent successes in Berlin and Hamburg met with glowing testimonials from the press of those cities. Mme. St. Angelo, who is now a resident of Vienna, was but a few years ago a "wonder child," and although still very young can already look back on a varied and eminently interesting artistic career.

FRANK ANGOLD.

Philadelphia Hears New York Organist's Work

St. James Church, Philadelphia, Pa., was filled on Sunday evening, April 26, when T. Tertius Noble, of St. Thomas' Church, New York, conducted his "Gloria Domini." S. Wesley Sears played the accompaniments for organ, and his excellently trained choir sang Mr. Noble's music in a way that called forth many encomiums from the composer. Critics in the audience rate the "Gloria" high in church music, and its able rendering left little to be desired by Mr. Noble or Mr. Sears, to both of whom the church-goers feel indebted for the special service.

The great success which has followed the formation of the Calgary (Canada) Symphony Orchestra has thoroughly justified the enterprise of its promoters, and the organization is now looked upon as being an indispensable factor in the musical life of the city.—Winnipeg Town Topics.

An Appreciation of Cecil Fanning.

The following article published in the Rome (N. Y.) Daily Sentinel, April 18, is an example of the appreciation of the subtle art of Cecil Fanning, an appreciation which he seems to win throughout the entire country:

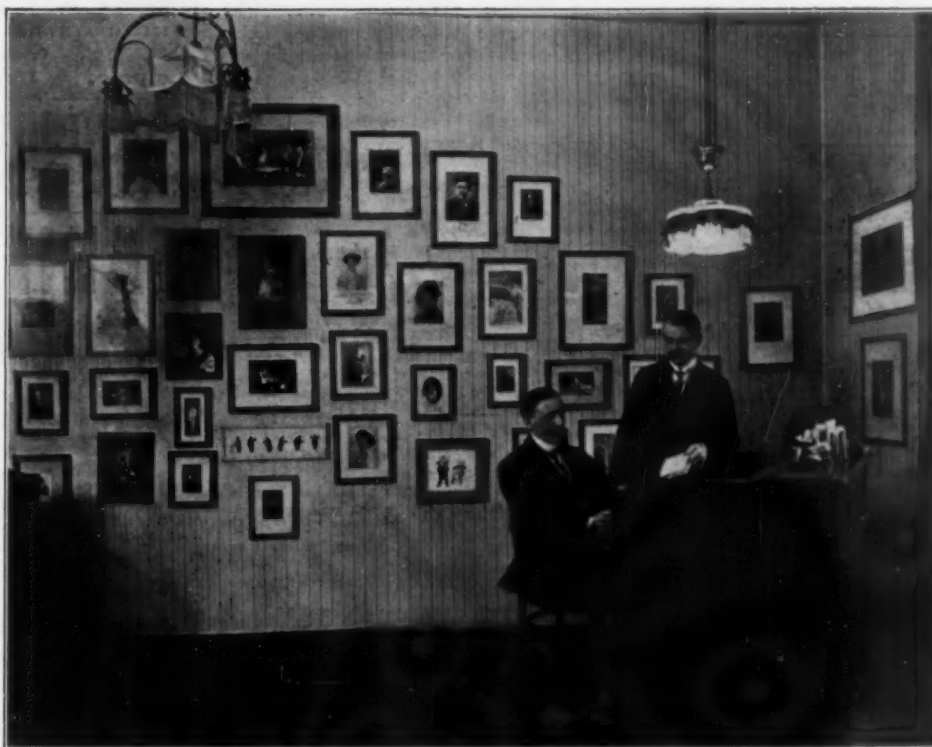
"Cecil Fanning has been occupied for the past year and a half with concert work in various parts of Europe, and after a sojourn of most gratifying and complimentary success he returns this season to fulfill the increasing demands made upon him in his own country.

"In no other form of music is the personality of the performer so indisputably traceable as in singing. Most musicians of today find time for little else but the pursuit of their own particular branch of work in the world of

Mr. Fanning has such finish and dignity that these, combined with a touch of levity so joyous to discover in an entertainer, make him one of the most complete and interesting artists of the day. The last group of English songs was not the sort usually chosen for a thrilling ending, but they showed his usual good taste and satisfied those who wanted first of all to enjoy the full beauty of his voice. Harriet Ware's 'Mammy Song' brought an end to this original and exquisite program—leaving as the only regret the feeling that he might have given one or two heavier songs which would have given his flexible voice full play.

"Mr. Fanning's good fortune is almost unparalleled in being able to retain as his accompanist so finished an artist as Mr. Turpin, who is at the same time the instructor who has worked with him and developed the beautiful quality and wide range of his voice.

"Mr. Fanning's art is charming because of its apparent simplicity. It does not seem studied, nor does he seem the exponent of any school or method. One thinks not of these things when Mr. Fanning sings. His is a gentler art, a softer music, which although the interpretation of some songs bring out great dramatic force, and the degrees of expression are widely varied because of his remarkable versatility, yet always with the memory of his evenings of song one recalls the pure plaintive melody of a shepherd's pipe or the sound of a thrush's note. He seems to have caught the haunting spell of nature, and to have transmitted it into song.



HUGO KNEPLER, HEAD OF THE GUTMANN CONCERT AGENCY IN VIENNA, IN HIS BUREAU, AND HIS SECRETARY, HERR VOSS.

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music. And so it is a delight to have a word to say about a singer who carries his high ideals, his exquisitely refined taste even beyond the sphere of music, into the spheres of literature and of life. Mr. Fanning's lyrical poems are interesting and beautiful, sometimes expressing the very joy of living, sometimes tinged with a more serious, wistful note. With this brief insight into the singer's nature we may perhaps a little more aptly appreciate his interpretations of the well selected program which he gave at Haselton Hall on Friday evening, under the auspices of the Musical Art Society.

"'Adelaide,' his opening number, was well fitted to display the mellow richness of his voice—and he sang it with warmth of feeling. Two numbers from 'Die Schöne Muellerin' we hasten over to dwell a while upon 'Der Flieger'—a rarely beautiful song deserving of great praise. It was very easy for the imagination to grasp the picture described previously by Mr. Turpin of the hushed evening and then the appearance of an aeroplane—the music taking up most unusual changes of expression. It seemed nothing short of a perfect bit out of an opera. Mr. Fanning sang Rimsky-Korsakoff's 'Song to India' with such charm that one could sit back and dream of the fragrance and spell of the Orient.

"'O Thou Billowy Harvest Field,' gave an opportunity for dramatic emotion. 'Floods of Spring,' an extremely difficult song, can only be appreciated after the study of it. Two old French folksongs given as originally intended, with descriptive action, were delightfully entertaining and 'Dame Durden' and 'No, John, No,' brought forth continued applause, after which Mr. Fanning generously gave as an encore 'A Dream,' a song quite typical of his style.

"After a perfect rendition of Gounod's 'Dio Possente,' especially welcome to the Musical Art Society members after their recent study of Faust, Mr. Fanning gave three most entertaining little encore songs—Liza Lehmann's 'Matilda,' 'The Thirsty Child,' and 'I've Got the Sorrows.'

of tone produced by the players. One hears so much of singers' "tone production," it is time more was heard of that produced by pianists. There are just as large possibilities in this as with a singer or violin, for the pianist obtains by means of graduation and variety of touch a wide variety of tone; it can be ever beautiful, provided the piano contains this tone, or it can be harsh and unmusical. Evidently Mr. Stojowski lays stress on this, and in consequence his pupils produce tone that is singing, rich, full, and never of the pounding quality often heard in concert halls.

All the pupils played well, several however excelling by reason of great talent and allied hard technical work. They played from memory, which in itself is a feat, for the works played were of highest class, full of complicated technical and rhythmical difficulties, not to speak of their length and polyphonic construction. The biggest pieces on the program were played by Elsie Wiswell, Frances Winifred Cisin, Mabel Borg, Luisa Morales Macedo, Joyce Albert, Susan Breiby, Mrs. Edmonds Putney, and Milan Smolen.

Others who played with credit to their teaching were: Leonora Finberg, Margaret Jameson, Max Smalzman, Marian Shapira, Andrew C. Haigh, Rose Beck, Felix Julian Frazer and Miriam Allen. Mr. Von Ende knows how to attract pupils to his teachers, and audiences to his school recitals, so there is always much going on at the Von Ende School of Music.

Tuesday, May 12, piano pupils of Hans van den Burg, assisted by Eugene LeDuc, tenor, pupil of Mme. Remenyi, will be heard.

"Mother, why do they play some of the music so low and the other so loud?"

"So that the people who are hard of hearing can get their money's worth."—Philadelphia Ledger.

Von Ende-Stojowski Recital.

At the Von Ende School of Music, New York, April 30, a large audience gathered to listen to sixteen advanced piano pupils of Sigismund Stojowski, of the piano department, in a program of music ranging from Bach to Liszt. The piano playing listener was struck with the ever present beautiful quality

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Pianist scores triumph. —New York Tribune, Dec. 12, 1913

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Thuel Burnham Plays in the West.

It is one thing to cancel a tour and another thing for a manager to be able to fill up the dates with other artists, even if the artists he is able to offer are among the most successful ones. In the case of Thuel Burnham's tour, which had to be cancelled on account of Mr. Burnham's illness, his manager, Harry Culbertson, found it, in almost every case, impossible to place any other artists in his stead. People said that they had engaged Mr. Burnham and they refused to have any other artist put in his place; and in most cases the guarantors of the Burnham dates stated positively that they would not accept any substitute whatever, and that they would wait until Mr. Burnham was well enough to make his tour. This means that the most of the dates that were scheduled for this year will be played next season. Already some new dates have been booked, these new bookings being largely due to Mr. Burnham's recent success in the West. For he was finally induced to fulfill some of his engagements. He left New York, April 17, and returned on the 27th, being away just ten days in all. His success wherever he played seems to have satisfied all expectations.

The following are some press opinions:

With a program which served admirably to exploit his powers, Thuel Burnham, noted pianist, in the closing open recital of the series of 1913-1914 last evening, gave music lovers of Springfield one of the most important evenings of the season.

Mr. Burnham, whose expertness of technic and whose masterful interpretations have given him a high position among pianists, was at his best. . . . Mr. Burnham was liberal with his encores, despite the heaviness of his program. His first encore was Schumann's "Nachtstück." After the group of which the MacDowell number was a part he played the MacDowell "Shadow Dance," and after the Chopin numbers, Chopin's valse in A flat.—Illinois State Journal.

Thuel Burnham, noted pianist, appeared in a pleasing recital last evening. A masterful interpretation of compositions from the great masters placed Mr. Burnham in the list of great artists.

The wonderful "Carnival" by Schumann was played, and, in spite of an unusual program of heavy numbers, he was generous in response to encores.

The "Moment Musical," by Schubert, and "Erkling," arranged by Liszt, were two of his best numbers.

MacDowell numbers were also pleasing in their interpretation.—Springfield Evening News.

Thuel Burnham, pianist, delighted the musical world of Springfield last night with one of the most brilliant programs given this year.

Mr. Burnham is a superb pianist. The beauty of touch and phrasing and tone were admirable, and his soft staccato passages were remarkably fine. His first group, the Schumann group, was enthusiastically received, and he was called again and again to bow his acknowledgments. In the second group, which included "Impromptu," "Moment Musical" (Schubert), "Erkling" (arranged by Liszt), prelude, he responded to an encore, "Nach Spruch" (Schumann).

The Chopin group, nocturne, valse, polonaise, was especially appealing, and the polonaise especially brought a burst of applause from the audience.

In the last group, "From an Indian Lodge," "Improvisation," "Shadow Dance" (MacDowell), polonaise, he repeated the "Shadow Dance" and at the close responded to the applause with a Chopin valse (A flat).

There was a large attendance.—Illinois State Register. (Advertisement.)

Kathleen Howard's Amneris Praised.

That Kathleen Howard's varied successes of the season just finished, in which she was so prominently connected with the Century Opera forces as the principal contralto of the organization, have won for her wide attention and an enviable position in New York music circles, is by this time an assured fact. This versatile young singer had a marked reputation on the continent and in London for her various operatic achievements and, apparently, has more than duplicated those successes here.

In the repetition of the "Aida" bill at the Century Opera House, Miss Howard, who was also in the original cast when the work was given earlier in the season, again was at her best. The following comments by New York papers on her portrayal of the Amneris role appeared at the time:

She was a happy companion for the Amneris of Kathleen Howard, whose dramatic skill, to say naught of a voice with a brilliant high range, is among the most valuable assets of the Century opera.—New York Evening Mail.

Kathleen Howard as Amneris was picturesque and convincing.—New York Press.

Kathleen Howard was an admirable Amneris in voice, in action and to look upon.—New York Evening World.

Of the original "Aida" cast Miss Howard again deserves no little praise for her Amneris. Miss Howard has routine and assurance, and she also has the skill or the good luck to achieve a most artistic makeup for the Egyptian princess.—New York Globe.

Kathleen Howard sang the music of Amneris well and was statuesque as the princess.—Brooklyn Eagle.

Miss Howard understands how to represent a dramatic Amneris.—New York Review. (Advertisement.)

At the fifth concert of the Barmen Concert Society a Beethoven program held the boards.

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May Porter Directs Cantaves Chorus.

The ninth annual concert of the Cantaves Chorus of Philadelphia, under the direction of May Porter, was given before an overflowing audience in the spacious auditorium of Horticultural Hall on Tuesday evening, April 21. Enthusiasm and appreciation on the part of the great body of listeners ran high throughout the evening, tremendous applause following each number, and encores were demanded from both chorus and soloists.

The program was a model for variety and contrast and the chorus responded beautifully to Miss Porter's admirable conducting. The shading was excellent and in the fortissimos the chorus developed a surprising volume of tone. The director of the Cantaves has always maintained original ideas regarding chorus training, and without abating any of her relentless drill on the mechanical side, she has sought for beauty of tone, for perfection of diction, for sympathetic blending of part to part, and, above all, for characterization in interpretation.

Her great achievements in the development of choral singing were revealed in every number. One felt the atmosphere of "the tawny sands of the desert" in Kramer's unique composition, "The Mirage," with the wonderfully sustained tones of the chorus in low monotone against the plaintive insistent strains of the violin, which was exquisitely played by Dorothy Bible.

In "Capri," a barcarolle by Bassett, with tenor solo sung by Mr. Merriken with true romantic feeling, there was "Atmosphere." As one in the audience remarked, "It was not difficult to be carried in imagination to the beautiful blue grotto with its clear azure water. The florid 'Ah' in the composition, so beautifully sung by the chorus, first full and clear, then faintly soft, was characteristic of the manner in which the Italian oarsmen demonstrate the echo of the cavern."

Geibel's plantation song, "When Malindy Has de Mis'ry in Her Head," was cleverly and delightfully sung as was also "The Dusk Witch," by Ambrose.

A quartet of violinists including Dorothy Bible and Elizabeth Porter, first violins, and Gladys Minton and Minnie Stranger, second violins, gave artistic assistance in the obligatos in "Snow" and "Fly, Singing Bird," by Elgar; "A Sea Song," by Atkins, and Brahms' "Gypsies."

Edna Florence Smith scored a success in her brilliant solo part of "The Kisses," by Bemberg-Matthews.

The club was most fortunate in the soloists of the evening. Henri Merriken, tenor, sang two groups of songs with beautiful quality of tone and artistic finish, his most admirable vocalization being accomplished in "Black Roses," by Sibelius, and Peccia's "Gloria."

In Elizabeth Bonner was revealed a phenomenal voice, rich, resonant, of marvelous range and warmth of color. A fine career has been prophesied for her by the many musicians and critics who were present. Her several appearances with the Cantaves, of which she is a member, have no doubt helped her to popularity, but on this occasion she stood alone as one "born to sing," and swept the audience by storm with the magic of her glorious voice.

To Marie Westbroom Dager developed the arduous task of accompanying both chorus and soloists, which she accomplished with great success, her work at all times being sympathetic and adequate in its support.

Young Artists Present "Enoch Arden."

Victoria Siddons, a reader who is undoubtedly well prepared for her work, gave on last Saturday afternoon, at the Berkeley Theatre, New York, an extremely interesting interpretation of Tennyson's poetic tale "Enoch Arden," with the musical setting prepared by Richard Strauss, played on this occasion by the talented young pianist, Julia Huggins.

It is very difficult to say just which of these two wonderful artists, the poet or the musician, affect the listener most when their dual talents are united, as in this case. How easily though to imagine that each of them had conceived to a nicety even unto exactness, the relative thought and soul expression of the other, so vividly and to such a fine extent has Strauss painted his descriptive tone poem that one can again easily imagine the broken hearted Enoch Arden with his plaintive life, as merely having been Tennyson's worded version of the Strauss score.

Miss Siddons' reading was intense and beautiful in its simplicity and unaffectedness, and Miss Huggins proved a sympathetic co-partner at the piano.

Connell Re-engaged for Bethlehem Festival

Owing to the success which Horatio Connell won at the Bach Festival at Bethlehem, Pa., last year, he has been re-engaged for this season's festival, May 29 and 30. Mr. Connell will sing the solo "Schlummert ein," from the cantata "Ich habe Genug," the aria "Triumph Now is Mine," from the cantata "I with My Cross Staff Gladly Wander," also the bass parts in the "Magnificat."



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THE MUSICAL COURIER EXTRA

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Devoted to the interests of the Piano Trade.

Next season's orchestral concerts in Philadelphia and Boston will begin October 16-17.

Edgar Stillman Kelley's "New England" symphony created a strong impression last week at the music festival in Altenburg, Germany.

Cable advices from the MUSICAL COURIER's Paris office tell of the continued and legitimate success of the Boston-Covent Garden Opera Company in the French capital.

Contrary to the news given out in various quarters, Cleofonte Campanini will not conduct at the Covent Garden Opera in London this season. Giorgio Polacco is chief director of that institution.

Conflicting reports come from Batavia, Java, concerning the condition of Mme. Nordica, who is ill there. The latest cable is to the effect that the singer is recovering slowly, but is handicapped by excessive weakness.

It is probable that when the Mendelssohn Choir of Toronto, with Dr. Vogt at its head, makes its contemplated trip to Germany and England next season, they will sail from Boston and before embarking give one or two concerts in that city.

Los Angeles is to turn its Auditorium into a moving picture house. That will offer a problem to any grand opera company which visits the California city next season, as the Auditorium always had been the accepted home there of the singing drama.

It is more than likely that Ignace Paderewski will make another American tour next season, again under the direction of Charles A. Ellis, of Boston, who helped signally to accomplish the successful outcome of the pianist's series of concerts just ending.

It is recalled by musical historians that Henri Herz, the famous French pianist, who made his first tour of the United States in 1846, was the composer of the original Mexican national anthem, known as "Marche Nationale Mexicaine." That piece was superseded in 1855 by the present national anthem of Mexico.

In addition to the artists announced exclusively by the MUSICAL COURIER last week as having been engaged for the Chicago Opera next season, there are also Marie Kousnietzoff, Louise Edvina and Edythe Walker, and Heinrich Hensel, Lina Cavaleri, Vanni Marcoux and Lucien Muratore have been reengaged.

Felix F. Leifels, manager of the New York Philharmonic Society, sailed April 23 for Europe on the steamship Amerika. Mr. Leifels expects to be away until the end of July. Prior to his departure he announced that his trip was to be made only for the purpose of recreation and not in connection with any business concerning the plans of the Philharmonic Society for next season.

Hermann Hans Wetzler, the American conductor, who is chief baton wielder at the Halle Opera and the series of symphony concerts there, has just closed an exceptionally successful season. The Halle Opera ranks very highly in the German musical world, and Mr. Wetzler through a number of exceptionally successful performances has made himself a real power with the musical public of that city. Chief among the works he conducted were a Verdi cycle and "Parsifal," of which he led a number of festival performances with the Bayreuth cast, Kirchhoff, Leffler-Burkardt, Soomer, etc. All the German newspapers contained favorable comments of the "Parsifal" premiere at Halle. The musical authorities agree that it was one of the most carefully prepared and musically effective hearings of the sacred music drama heard in Germany last win-

ter. The symphony concerts, with their "unified programs," also were successful, and reached their climax in a splendid performance of Beethoven's ninth symphony, from which, according to accounts in the Halle newspapers, hundreds of people had to be turned away as the house was sold out completely. The performance created a real sensation and had to be repeated at an extra concert.

Spring is here and also the annual discovery of the dyspeptic pessimist, that the public got more concerts last winter than it cared for. Will the gentleman in question kindly tell us just how many concerts the public does care for? Doubtless he has the exact figures, but he should no longer keep them secret. Artists and their managers are aching for the knowledge.

Very quietly, rumors are circulating to the effect that the Philadelphia Symphony Orchestra may be endowed after the beginning of next season. While there is no verification of the report, the MUSICAL COURIER publishes it for what it is worth. Endowment is a consummation devoutly to be wished, even while candor compels the admission that the present guarantee plan works very well in Philadelphia, where its orchestra has just closed a strikingly successful season.

From the prospectus of the New York Philharmonic Society, just issued, it appears that the organization will open its seventy-third season in New York, at Carnegie Hall, on October 29. There will be twelve Thursday evening, sixteen Friday afternoon and twelve Sunday afternoon concerts. Also the plans announce two concerts for young people at Aeolian Hall. The soloists already engaged for the season of 1914-15 are Lucrezia Bori, Alma Gluck, Lucille Weingartner-Marcel, Julia Culp, Pasquale Amato, Fritz Kreisler, Efrem Zimbalist, Arrigo Serato, Jacques Thibaud, Ferruccio Busoni, Ossip Gabrilowitsch, Carl Friedberg, Ernesto Consolo, Eleanor Spencer, Germaine Schnitzer, Kitty Cheatham.

Patriotic pique is voiced by Henry T. Finck in the New York Evening Post of May 2, when he writes: "It is surprising to read that a large proportion of next year's chorus at the Century Opera House is to be engaged in Europe. Surely there is no difficulty in finding American chorus singers. When Henry W. Savage made up his 'Parsifal' chorus there were hundreds of applicants. The American Opera Company had an admirable all-American chorus, and Hammerstein's excellent chorus at the Manhattan also was made up chiefly of Americans." Perhaps the low rate of pay for which European choristers sing has something to do with the Century Opera plan to recruit its chorus abroad. Business rules must be observed even in grand opera.

The prize of 10,000 marks (\$2,500) offered by the German Stage Association for the best new German translation of the text of Mozart's "Don Giovanni" has been awarded to Karl Scheidemann, the baritone of Bayreuth fame, until recently with the Dresden Opera. In 1909, reports our Berlin office, he brought out with success on that stage a new text for Mozart's "Cosi fan tutte." There were sixty-seven competitors for the "Don Giovanni" prize. The judges were Professor Krebs, Dr. Leopold Schmidt, Geheimrat Lautenburg and Arthur Wolff, of Berlin; Dr. Otto Neitzel, of Cologne; Dr. von Schillings and Hofrat Gerhäuser, of Stuttgart; Director Illing, of Stettin, and Professor Fuchs, of Munich. The judges met in Stuttgart to decide upon the prize winner and they were presided over by Baron von Putlitz, General Intendant of the Stuttgart Opera. On Easter Monday the guests were invited by the King of Wurtemberg to breakfast with him in his palace.

THE MUSICAL CRIME OF THE CITIES.

In San Francisco they are trying out a new plan for the maintenance of a symphony orchestra, and it is described as follows by Redfern Mason in the Examiner of that city. He explains that the New Era League is raising \$15,000 for the coming year's work of the San Francisco Philharmonic Orchestra and chorus.

"The money is for the most part coming from the working class. If rich people want to subscribe they can put their names down for a \$10 subscription and receive four tickets for each of the ten projected concerts, like anybody else; but no pressure is brought to bear.

"The wish of those at the back of the movement is that men and women, youths and maidens who work for a living shall have enough interest in music to pay a quarter to hear a symphony concert. They like music; esthetic longings are not a monopoly of the well-to-do. Now they have a chance to get what they want by the expenditure of just enough money to pay the piper.

"The idea is a \$10 subscription, payable at \$1 a month, entitling the subscriber to four tickets for each concert. And, where the would-be subscriber cannot afford a monthly dollar he or she is invited to cooperate with three other people. This will give a ticket apiece for each of the ten concerts at an expenditure of 25 cents a month.

"But the New Era League has gone further. Henceforth any one who cares to subscribe \$2.50 can do so and receive one ticket for each of the ten concerts.

"The beauty of the whole business is that working folk are themselves paying for the music which they want. The movement is a cooperative one; there is no shadow of patronage about it. If moneyed people want to hear Herman Perlet and his men they can do so on the same terms as any one else. And they will want to hear them, for the Philharmonic has the blessing of the Musicians' Union, and includes many of the best men of the San Francisco orchestra. And, to their credit be it said, these men are giving their services for a minimum fee.

"The members of the New Era League have put their hearts into the movement. Lillian Harris Coffin, the president, and Minnie Webster are working with all their might, and San Francisco may be said to have definitely embarked on a musical venture which is literally 'of the people, for the people and by the people.' It is the tapping of a new musical stratum and no tax is imposed on the long-suffering people of wealth. If folk 'like you and me' want music, why should we not pay for it with our own pennies? The idea is self-respecting, dignified and financially sound."

The plan is commendable first of all because any plan is commendable that seeks to support a symphony orchestra, and secondly because the method suggested has a sound basis of logic and of business sense. The success of the scheme will depend entirely on how many persons of the working classes desire to go to symphony concerts in San Francisco. The guarantors of several of the big symphony orchestras in other cities probably do not look optimistically upon the New Era League method of obtaining subscriptions, for it has been demonstrated in some localities that the lower priced seats do not find as steady patronage as those at the higher figures. Reduced and special rate plans have been tried without much success. Again, in other communities where symphony orchestras exist, the cheaper seats at the regular series and all the seats at the "Pop" series are sold easily. Each city is a law unto itself in that regard. It remains to be seen what San Francisco will demonstrate.

There are various plans to raise money for symphony orchestras, and the systems now seem to range all the way from subscription by the working classes to subsidies by the municipality (as in Cleveland, Ohio) and guarantee funds supplied by wealthy patrons. It appears to sober thinking music experts who have studied the orchestral situation in America that a combination of the three methods just mentioned ought to solve the difficulty encountered in so many of our cities. Particularly the municipal subvention should be in evidence everywhere. It is not a sound argument to say that if the people wish good music they should pay for it, as the money which the municipality might pay is the

people's money. If it is not the people's money, whose is it, then? Neither does the objection hold good that city or town money should be spent for more useful things than symphony concerts. City and town money now is spent everywhere in this country for outdoor band and orchestra concerts, which are given free. Can there be any question as to the relative musical and ethical value of high class symphony concerts as compared with the sort of programs given to the people by the instrumental aggregations in the employ of the municipalities? Small German, Austrian and French communities of very limited means find it possible to keep their streets clean, their public buildings in repair, their police and fire departments effective, their parks well cared for, and in addition, to subsidize a municipal symphony orchestra and oftentimes also a municipal opera company.

How is America ever to get out of the Utilitarian Period and realize the Artistic Age, when its cities seem to be willing to pay millions for graft to dishonest politicians and not one cent for the support of symphony orchestras with all that they represent spiritually and culturally?

When the much spoken of New Zealander sits perched upon the broken top of the Brooklyn Bridge—or will it be the Woolworth Building?—and gazes upon the ruins of the United States he may murmur to himself: "Too much baseball and not enough Beethoven."

Perhaps the plan of giving more "Pops" is a good one to help the big symphony orchestras reduce deficits. In Berlin, the Philharmonic Orchestra gives three popular concerts per week (including one every Sunday evening) and only twelve pairs of regular symphony concerts during the entire season—the latter is the series conducted by Nikisch.

In Chicago the increase in the number of "Pop" concerts appears to have signified an awakening of wider interest among the general population, according to an editorial in the Record Herald of that city, under date of April 26:

By common consent of the faithful and the semi-regular concert-goers, as well as of the critics and local musicians, the season of the Chicago Symphony Orchestra which closed last night was one of the most brilliant and successful in the history of the organization. The conductor and the orchestra have been at their best—and a very high level, indeed, is theirs at any time—the programs have been excellent, the interest of the auditors genuine and keen. Some blasé concert-goers have objected to three or four of the twenty-eight programs as "hackneyed" or tedious, but they are in a small minority.

What has made the season so notable? Magnificent playing first, but the kind and quality of the compositions interpreted also. Few important novelties have been offered—and not one of permanent value—but a good many of the novelties were certainly pleasing and stimulating. We had a touch of futurism, but the promised Scriabine "poem," considered epoch-making by the ultra moderns, was not given. From Strauss, Debussy, d'Indy, Ravel, Elgar and the passionate Russians, nothing of moment has come of late.

Mr. Stock falls back in such circumstances on the classics and the standard works—on Mozart, Beethoven, Schumann, Brahms, Wagner, Tchaikowsky. He does well, and the music lovers certainly do not complain.

One feature of the season has been the splendid series of popular concerts. The orchestra has reached new legions, tapped new springs of inspiration, laid foundations for increased usefulness. Enthusiasm has excited enthusiasm, deep has called to deep. The orchestra has beheld and conquered new territory, wherein it has been hailed.

SETTING A NOTEWORTHY EXAMPLE.

When a music critic on one of the large New York dailies is willing to admit that "it is folly to endeavor to brush aside the music of these 'post impressionists' or 'futurists,'" he is setting a note-

worthy example to his brethren in the guild of the critics who write rapidly for quick consumption. It is worse than folly to endeavor to brush aside any serious musical effort; it is restraint of free artistic expression, and it is misrepresentation to the public. And, incidentally, the same writer who makes belated obeisance to the "post impressionists or futurists" declares that in spite of them, Beethoven still lives, which should be reassuring news to those fearsome souls who might have thought that every time a new composer pops up an old one must necessarily die off.

SYMPHONIC FILMS.

In a special Berlin cable to the New York Times there is an interesting description of a new development in the moving picture possibilities. The story runs:

Berlin, May 2.—An orchestra sat in front of a sheet of canvas in a darkened room. The celebrated director Felix von Weingartner was sitting in the room, but not near the director's stand—as a matter of fact, there was no director's stand. An uninitiated person might have wondered how the orchestra expected to play without a leader.

Suddenly the canvas lightened and a well known director appeared on it. It was but a film, but it was hard to realize it. The pictured leader raised his baton and the orchestra struck up the "Carmen" overture. Straight through to the end it went without a break, the orchestra following the leader as if he were before them in the flesh. Dr. Weingartner said afterward:

"It was amazing, and no doubt it is possible, with the aid of such a film, to give as artistic a performance of orchestra pieces as that rendered by the baton of a living director."

Well known musicians join in hearty praise of the new film, which will make it possible for future generations actually to see the great leaders of today direct orchestras. Arthur Nikisch says of it:

"What extraordinary value it would have for us today if he could see and hear how Wagner directed the production of the Ninth Symphony in Bayreuth in 1872! I predict a great development for this invention."

While the scheme doubtless has value, chiefly of a theatrical nature, it should not be forgotten that the "movie conductor" does not represent a free agent in the matter of tempi, which would be determined by the rate of speed at which the operator turns the crank of his machine. It is well understood that every motion made for the film photographer must be slower than the speed which is desired in the picture, therefore a conductor could no more give his customary tempi to the orchestra than the movie machine could reproduce them with mathematical exactness.

FESTIVAL FIGURES.

Boxes and choice seats for the present May Festival at Cincinnati were eagerly bid in at the seat sale last week in the Sinton Hotel. The first three boxes auctioned off brought \$500 each as a premium. First choice went to Lawrence Maxwell, president of the May Festival Association; Mrs. C. R. Holmes and her brother Julius Fleischmann took the second choice together, and the third went to Charles P. Taft, whose wife is president of the Symphony Orchestra Association and whose interest in the festival is naturally augmented by the fact that this year the Symphony Orchestra under Dr. Kunwald joins with the festival chorus in making the May Festival a purely Cincinnati event, with the exception of the soloists.

The festival opened brilliantly on the evening of May 5 and will continue for six performances. The first day's sale of May Festival seats showed a total premium of \$9,599.35. This is \$625 more than the first day's sale of the previous festival. The average premium paid was also higher this year.

Paderewski contemplates another visit to New Zealand and Australia.

A GLUCK ANTICIPATION.

Gluck has been called the Wagner of the eighteenth century for no other reason than that Gluck and Wagner were both dissatisfied with the operatic styles of their respective centuries and both wrote operas to please themselves.

But neither in manner nor in music do Gluck and Wagner resemble each other. They were both great composers who wrote great works, each in his own way. Nobody continued the work of Gluck, and no one as yet has carried on the work of Wagner. Gluck went to the grand and tragic dramas of ancient Greece for his inspiration. The simple, lofty dignity of his style as well as the beauty of his oracular melodies have given a permanence to his operas which no other music dramas of equal age enjoy. Many musical works are strange at first because they are new, and in time become strange because they are old. Gluck's operas, however, were never in the popular style and never out of it. Of course, the art of music has developed since Gluck's day. Composers now have a greater vocabulary of harmony and a much greater variety of color on their orchestral palette. But Gluck's works ring as true today as when they left the mint, new stamped with the die of genius. The note of passion is not aged, nor are the melodies tarnished with unfashionable mannerisms.

Gluck's inspiration seems perennially young, though now and then his imagery is antique. Byron likewise is modern enough in language and in passion. But when he talks of battleships he describes "oak leviathans" and shows at once that he lived a hundred years ago.

Gluck's battleships are made of oak, so to speak, and are not modern floating forts of steel. Yet they

have weathered many a tempest and sail undaunted down the stream of time, holding their own with craft more than a century younger.

If we wrote fifty volumes in his praise we could say nothing as eloquent as the bald fact that no dramatic operas of Gluck's era are alive today except the operas of Gluck.

Most of the details of Gluck's early struggles and his Paris triumphs, when Marie Antoinette championed his cause, will soon appear in all the newspapers that give space to music and musicians; for Gluck was born two hundred years ago—July 2, 1714.

His biography and a list of his works are to be found in every musical history and dictionary. It may not be well known, however, that Gluck was not content to write his works and lock them up in drawers like Schubert, or pile them up in organ lofts like Bach, to be forgotten or discovered, as the case might be. He was a consummate advertiser and a skillful diplomat in enlisting the sympathies of those in power. Without his letters to the papers, innumerable paragraphs describing his works, and the influence of Marie Antoinette, he might never have got a hearing for his Grecian operas. The old composer of "Alceste," "Orfeo ed Euridice," "Iphigenia," "Antigone," "Apollo," "Philemon and Baucis," "Paris and Helen," "Echo and Narcissus," like the modern composer of "Elektra," was a shrewd man of business.

If he lived in America today we know what musical newspaper he would make the medium of his communications to the nation.

Modesty alone prevents us from mentioning the name.

A PROBLEM OF THE AGE.

To instrumentalists the problem of the age is lack of time for practice, says Henri Ostrovsky, of London, in a little pamphlet recently issued to introduce his new "spiral key" for developing and strengthening the fingers. The student must use his whole will power in order to practice his instrument enough to show even fair progress, says Mr. Ostrovsky; the amateur, though inspired by a strong love for the art, has rarely enough leisure to devote to instrumental practice; the professional marks with regret the deterioration of his playing, but the demands made on his time by the profession are so heavy that they preclude further development by practice; and the soloist must already devote so much of his time to practice that scarcely a moment is free for other duties. And so it goes. The only solution of the problem is the adoption of other means than that of instrumental practice for the development and retention of manual technic. This latest invention of Henri Ostrovsky, the "spiral key," is designed to develop digital power, equality and control. The benefits obtainable from its use have been tested and approved in the Ostrovsky Institutes of Hand Development in London, Berlin, and other musical centres.

To quote from the aforementioned pamphlet: "One of the reasons for placing the tiny appliance on sale is to afford to every one an opportunity of testing the results of scientific manual culture at the minimum expense of energy, time and money. It may be carried in the pocket and may be applied to the exercise of one finger at a time, or in combinations of two, three and four fingers. It must not be imagined, however, that instrumental practice is no longer necessary, but it must now be understood that the long and exhausting drudgery of technical practice can be greatly lessened by the use of this and other scientific means of hand development.

MUSIC AND THE MILITANTS.

Militancy is no new thing, we are happy to say. It is with a thrill of manly joy that we find Ovid telling us of the violent deeds of furious females several thousand years ago. The source of our delight is not in the damage done by the termagant women, but in the fact that the human female remains the same through all the ages. We would not have her otherwise than she is. An abnormal woman here and there may attract attention or make a disturbance for a time; but, like the abnormal male, whether a criminal or a genius, she and he pass onward to the tomb, and the great wide world revolves as usual around the sun through the measureless infinity of the starry heavens.

She may be Sappho singing her immortal songs on the shores of Lesbos, or an intellectual Aspasia with Socrates, Alcibiades and Pericles for intimate friends.

And she may be an Elephantis writing the most lewd books on record, or a Messalina shocking the depravity of Ancient Rome. Sometimes she may appear as a George Eliot and produce a permanent work of fiction, or she may write the lovely verses of an Elizabeth Barrett and be worthy as a poetess of the poet Browning's name. She may be good and she may be bad; but if she is abnormal she does not stand for the millions of unknown and normal women. The Amazon no more represents the normal woman than Shakespeare and Beethoven represent the normal man.

So long as human beings are mammalian they will remain men and women as they are today, and as they always have been. If some one can invent a process to develop us like birds, then the male and female may acquire the ability to differentiate themselves in appearance and executive ability. We men will then do all the singing and wear the finest feathers. But as biological matters now stand,

sons and daughters will continue to be born with such a hopeless mixture of fathers' and mothers' characteristics in them that it will be impossible to advance one sex at the expense of the other.

The militants who destroyed the concert pier and band stand in Yarmouth, England, the other day are merely abnormal women—women who have turned aside from the beaten path of their unnumbered sisters. History is full of just such pranks of impulse played by men as well as women. The only differences between them are that the average man has greater strength and is less impulsive than the average woman. Man's greater strength makes him more destructive when he is roused; and women's greater impulse makes her less reasonable when she gets excited. And as for militancy—why, listen to Ovid's description of how the raging women slaughtered Orpheus and silenced his compelling lyre. The tale is found at the beginning of the eleventh book of the *Metamorphoses*.

We quote a few lines from Dryden's translation:

Here, while the Thracian bard's enchanting strain
Soothes beasts and woods and all the list'ning plain,
The female Bacchanals devoutly mad,
In shaggy skins, like savage creatures clad,
Warbling in air perceiv'd his lovely lay,
And from a rising ground beheld him play;
When one, the wildest, with dishevell'd hair,
That loosely stream'd, and ruffled in the air;
See, see! the hater of our sex, she cried.
Then at his face her missive jav'lin sent
Which whizz'd along, and brush'd him as it went.

But now their frantic rage unbounded grows,
Turns all to madness, and no measure knows.
Yet this the charms of music might subdue,
But that, with all its charms, is conquer'd too;
In louder strains their hideous yellings rise,
And squeaking horn pipes echo through the skies,
Which, in hoarse concert with the drum, confound
The moving lyre, and ev'ry gentle sound;
Then 'twas the deafen'd stones flew on with speed,
And saw, unsooth'd, their tuneful poet bleed.

Dryden calls them "female mob," "fierce hands," "rabble crew" and other epithets which no gentleman ever calls a lady.

To the credit of the seaside militants be it said that they killed no one. But that may have been because there was no Orpheus on the pier. At any rate, we have never heard of the Yarmouth Orpheus. In England the name of Yarmouth is usually associated with bloater, which is a fish, and therefore not subject to the whims and impulses of human bipeds.

APPRECIATION.

From William Caine, piano-playerist and litterateur, comes the appended communication:

New York, May 2.

To the *Musical Courier*:

It is a wonderful thing to meet at last with recognition. For years I have owned a piano-player; for years, therefore, I have known myself the equal (but for the small matter of technic) of Busoni, Godowsky, Bauer and Borwick. But no one has put my name in the same sentence with theirs until the *MUSICAL COURIER*'s unerring judgment decided that the time had come for this thing to be done. Everybody who plays the piano by mechanical means should now take heart. I believe that when I get back to England I shall be found neglecting fiction for five finger exercises. At present one finger is all I can control at a time on the keyboard, but with this stimulus, what may I not accomplish.

Very gratefully yours,
WILLIAM CAINE.

BOSTON AND THE WEST.

During the first week of October before the opening of the regular season in Boston, Dr. Muck and the Boston Symphony Orchestra will make a Western tour to include such cities as Chicago and Kansas City, in which the orchestra has not appeared for some years. The regular series of concerts in Boston will begin October 16 and continue until May 8 with the usual six outside trips.

PICTORIAL BIOGRAPHY OF GLUCK FROM THE CRADLE TO THE GRAVE.



(Top) The Gluck Organ in the church at Komotau. (Left) The Gluck Monument at Munich. (Center) Christof Willibald Gluck. (Right) The Grave of Gluck at Vienna. (Bottom) The Gluck Birth House at Weidenwang.

GEOGRAPHY AND GENIUS.

We are well aware that those who write for the public and get their lucubrations into print must be prepared to take the consequences—be they praise, or blame, or expressionless indifference. The wisdom of today may be the foolishness of tomorrow.

A thousand years hence an antiquarian may unearth our editorial and split his sides with laughter at our crude philosophizing. Who knows? Do we not laugh at Plato, Aristotle and at Pliny?—men who were held in reverence for twenty centuries or so.

Sir Thomas Browne in his "Pseudodoxia Epidemica" says that "Pliny, Solinus, Albertus, Cyprian, Austin, Isidore and many Christian writers" believe the blood of a goat will break a diamond. Albertus says the goat must drink wine and eat certain herbs, which he mentions. Pliny teaches that the goat's blood must be fresh and warm.

Can we read such drivel today without amazement at the hallucinations of those famous writers of antiquity and the Middle Ages?

Perhaps we think and write an equal amount of twaddle for our successors to laugh at. What will the future inhabitants of this country think of the statement that the United States is too big to produce a great composer? When the Vermont Wagner, the California Brahms, and the Alabama Beethoven shall have left behind them their imperishable works, some humorist of that distant date may discover that the MUSICAL COURIER of New York once upon a time suggested that the United States was too big to produce a great composer. Of course, we make no such statement. We only say that we will be misquoted again.

It is a common mistake to confuse coincidences and causes. We must not conclude that because our country is very extensive and our composers of merit few and far between that the geographical size of the country is the reason our composers are symphonically diminutive. Such a conclusion would be as absurd as that of the Rev. Thomas Fuller, a famous contemporary of Milton, and who published in 1642—the year the great scientist and philosopher, Newton, was born—the following foolishness, in an essay on "Memory":—"Philosophers place it (memory) in the rear of the head; and, it seems, the mine of memory lies there, because there naturally men dig for it, scratching it when they are at a loss."

If scratching the back of the head proves that memory lies there, then it may be granted that the size of a country has or has not something or nothing to do with a plentiful supply or barren dearth of composers. Surely that is sound logic.

The Russian Empire is very much bigger than the United States; and yet Russia has produced some great composers. The British Empire is very much bigger than the Russian Empire, and the United States combined; yet the British empire has given the world no great composer.

Space and size, however, play a very important part in the development of national characteristics. In a recent work called "Greater Rome and Greater Britain," written by an English statesman, Sir C. P. Lucas, and published by the Clarendon Press at Oxford, there is a whole chapter devoted to the effects of space. The author points out the great differences between the Britishers brought up in the crowded town and villages of an island and the Britishers who grew up in the vast and thinly populated spaces of Australia, South Africa, and Canada.

The most famous instance in all history is to be found in the conquest of Greece by the Romans. In the thirteenth essay of "The Friend" Coleridge points out that the loss of independence of little Greece wrought ruin to Grecian genius, notwithstanding the privilege the Greeks had to enjoy the benefits of the Roman empire.

"What were they then? The fountains of light and civilization, of truth and of beauty, to all man-

kind! They were the thinking head, the beating heart, of the whole world! If the applause of a little city (Athens), the first rate town of a country not much larger than Yorkshire (English Province), and the encouragement of a Pericles produced a Phidias, a Sophocles, and a constellation of other stars scarcely inferior in glory, what will not the applause of the world effect, and the boundless munificence of the world's imperial masters? Alas! no Sophocles appeared, no Phidias was born."

Coleridge was a deep philosopher and a splendid poet. His utterances are always worthy of close study. But how does he account for the fact that the Greek colonies in Africa produced no genius equal to the artists of Greece long before the Romans conquered Greece?

In fact there is no accounting for these vagaries of genius. We can only hope that some day, and the sooner the better, we shall produce a composer who will take his place naturally among the great musicians of the world, a composer who will require no patriotic societies waving the Stars and Stripes and shouting: "Make room for the American composer!" And when the time is ripe for the American composer he will arrive, even if the United States should have increased beyond the limits of the British Empire or shrunk to less than "Tempe and the vales of Arcady" in Ancient Greece.

WE GET THE NEWS.

From two to five days after the MUSICAL COURIER printed the exclusive news that the Chicago Opera Company had lost \$180,000 on tour, that Mary Garden, Dalmores and others would not be reengaged for next season, that Barrientos, Sammarco and De Cisneros were to be newcomers, that Ruffo had a contract for fifteen appearances, and that the Metropolitan Opera Company intends to make a Pacific Coast tour in the spring of 1915—all those items constituting the most important operatic news of the year—from two to five days after that news appeared exclusively in the MUSICAL COURIER—the daily newspapers of New York, one by one, shamefacedly copied the information from the columns of this journal and printed it in their own. It was by all odds the biggest "news beat" ever secured by the MUSICAL COURIER, with the exception of the memorable occasion when we "scooped" every other American newspaper with the news that Dr. Muck was to succeed Wilhelm Gericke as conductor of the Boston Symphony Orchestra. The only New York dailies which had the grace to credit the MUSICAL COURIER as the source of the Chicago news were the Morning Telegraph and the Evening Post.

AMERICAN ARTISTS IN EUROPE.

The European market for American artists last week opened firm and rising. Augusta Cottlow, the American pianist, scored a striking success in Warsaw, Poland, where she played, among other things, one of the MacDowell sonatas, and Frank Gittelsohn, the Philadelphia violinist who has been received with so much favor in Berlin and Vienna conquered the London public and critics at his appearance in an Albert Hall concert with Mme. Melba.

DENVER FESTIVAL CANCELLED.

Owing to the strike conditions in Colorado, the big music festival, which had been planned for May 28, 29, and 30, has been cancelled. Christine Miller, Florence Hinkle, Arthur Middleton and Dan Beddoe were to have been the leading soloists.

ST. PAUL ORCHESTRA PROSPERITY.

For a period of five years, beginning next June, the St. Paul Orchestra is to raise its guarantee fund from \$45,000 to \$60,000. Probably more concerts are contemplated.

THE SPELL OF ORPHEUS.

In a book called "Aiken's Vocal Poetry," published in 1810, there is a poem about "Orpheus" which is worth reprinting

It is uncomplimentary to wives in general, but we print it nevertheless, because we want to avenge many of the rude remarks about men made by some of the modern women who want to vote. The name of the versifier—we can hardly dignify him with the title of poet—was Lisle, and we believe he was an Englishman.

When Orpheus went down to the regions below,
Which men are forbidden to see,
He tuned up his lyre, as old histories show,
To set his Euridice free.

All Hell was astonished, a person so wise
Should rashly endanger his life,
And venture so far—but how vast their surprise
When they found that he came for his wife!

To find out a punishment due for his fault
Old Pluto long puzzled his brain;
But Hell had not torments sufficient, he thought;
So he gave him his wife back again.

But pity succeeding soon vanquished his heart,
And, pleased with his playing so well,
He took her again, in reward of his art;—
Such power had music in Hell!

We hope it will not seem pedantic on our part if we point out that in English poetry it is necessary to pronounce the word Euridice thus, You-rid-I-see, with an accent on rid. When we meet with the same lady in Italian opera she is named Euridice, pronounced Oye-ree-dee-chay, with an accent on dee. With the original Greek pronunciation of the word we are not concerned at present.

Lucy, the heroine of Sir Walter Scott's "Bride of Lammermoor," becomes Lucia—Loo-chee-ah, with an accent on chee—in Donizetti's opera.

Our attention has been called to the pronunciation of Thais, the lady friend of Alexander the Great.

In Dryden's famous ode on "Alexander's Feast" are to be found these lines:

The lovely Thais, by his side,
Sate like a blooming eastern bride.

The name in English is Tha-is—Thay-iss, with an accent on Thay, and the th sounded like th in thousand.

There are a great many persons, however, who prefer to call Massenet's opera "Tah-eece," even when it is given in English at the Century Theatre.

Why we should pronounce a Greek name with a French accent when speaking English is one of those operatic mysteries which will never be solved. In most cases the English is nearer the original than other languages are.

Orpheus, for instance, in Latin is Orpheus, in German is Orfeus, in French is Orphée, in Spanish and Italian is Orfeo.

ADVERTISING.

Father Bernard Vaughan, in a London address, referred to the Catholic Church as "the oldest and biggest advertising firm on the planet." He said that religion needs as much advertising as soap, clothes and footwear. The good father did not mention music only because its need of advertising is so generally admitted.

CABARET CURTAILMENT.

A welcome announcement which the waning season brings is to the effect that the cabaret features in New York restaurants are to be curtailed considerably beginning next fall.

FROM ATLANTA.

Those shouts of "bravo" last week came from Atlanta, Ga., where the Metropolitan Opera was playing its annual gala post season engagement.

THE BERLIN MUSICAL COURIER SALON.

The salon of Mr. and Mrs. Arthur M. Abell, at the Berlin home of the *MUSICAL COURIER*, has been the scene of many interesting musicales during the months of January, February and March, their apartment having been thronged every Monday afternoon, chiefly by professional musicians. Space will not permit of the publication of all of the works heard at the salon, but a list of the artists who have appeared there during the last three months will be found of interest. They were as follows:

Monday, January 12.

Florizel von Reuter, violin, Berlin.

Katherine Golcher, soprano, San Francisco.

Monday, January 19.

Annie Ellermann, contralto, Yankton, S. Dak.

(Richard Lowe at the piano.)

Edward Hargreave, piano, Baltimore.

Monday, January 26.

Ernst von Lengyl, piano, Budapest.

M. Lubowski, violin, Linz.

Monday, February 2.

Barcelona Quartet, introducing new quartet by

Spanish composer, Joaquin Turina, of Sevilla.

Louis Persinger, violin, Colorado Springs.

Monday, February 9.

Jean Nadolovitch, tenor, Bucharest (formerly leading tenor of the Berlin Comic Opera).

Luigi Magistretti, harp, Milan.

Monday, February 16.

Céléste Chop-Groenevelt, piano, New Orleans-Berlin.

Fräulein Silvester, soprano, Berlin.

Hildegard Krey, contralto, Berlin.

Hildegard Nash, violin, Chicago.

Monday, February 23.

Mme. King Clark, soprano, Berlin.

Sascha Jacobson, violin, Philadelphia.

Monday, March 2.

Paul Petri, tenor, Chicago.

Hedwig Glomb, piano, Pittsburgh.

Monday, March 9.

Mme. Seret van Eycken, contralto, Amsterdam.

Ewel Sam-Stegemann, cello, St. Petersburg.

Elsa Schuffelhauer, soprano, Berlin.

Annie Hutter, soprano, Berlin.

Monday, March 16.

Heinz Arensen, principal tenor of the Charlottenburg Opera, Riga (singing new works by Hans Hermans, with the composer at the piano).

Hendrikje Ohlsen, soprano, Chicago.

Marie Barinowa, piano, St. Petersburg.

Gertrude Winkelmann, coloratura soprano, Melbourne, Australia.

Monday, March 23.

Jean Nadolovitch, tenor, Bucharest (by special request).

Katie Natorp, soprano, Westfalia.

Monday, March 30.

Laszlo Ipolyi, violin, Budapest.

Adelheid Pickert, soprano, Berlin.

Emily Gresser, violin, New York.

Annie Ellermann, contralto, Yankton, S. Dak.,

and Jean Nadolovitch, tenor, Bucharest, in the duet of the fourth act of "Aida."

Nadolovitch created such a furore on February 9 that requests came in to Mr. and Mrs. Abell from all sides to have him sing oftener. This accounts for his appearing twice more on the programs.

Among the guests who attended these musicales during the second half of the season were many interesting personalities. When Magistretti, the Italian harpist, was playing a fantasy for harp by Louis Spohr, on February 9, one of the listeners was the Countess Rosalie Sauerma, née Spohr, a niece of the famous composer-violinist. The Countess is one of the most interesting musical landmarks of Berlin. In her youth she was herself a famous harpist and frequently played in public with Spohr. She made her debut at Hamburg in 1849 in a concert given together with Jenny Lind, who was then just beginning her wonderful career. The Countess Sauerma is now eighty-five years old, but in spite of her great age she plays the harp from two to three hours a day.

On the day that Heinz Arensen, the first tenor of the municipal opera in Charlottenburg, sang, one of the guests was Willy Burmester, the celebrated violinist. When Burmester made his debut at Riga, Russia, twelve years ago, Arensen, who was originally a violinist, was concertmaster of the orchestra. The two artists had not met since and the astonishment of Burmester on hearing Arensen sing and at his development into one of the principal tenors of Germany was great indeed.

The musicales of the Abell salon have been discontinued at present, because of Mr. and Mrs. Abell's tour of the Volga with Sergei Kussewitzky.



AN ILLUSTRIOUS VISITOR.

The Abell family entertaining Dr. Max Bruch, who is a staunch friend of our Berlin correspondent. The aged composer now rarely leaves his home in Friedenau. Left to right: Mr. Abell, his daughter, Carla Abell; Dr. Bruch, Mrs. Abell, and Mr. Abell's sister, Lura Abell.

LIBRETTO PRIZE WINNERS.

The accompanying photograph is that of Elizabeth Pierce Lyman, who was the collaborator of Shipperd Stevens in writing one of the librettos which won the *MUSICAL COURIER* grand opera libretto prize; this, it will be remembered, was divided between two librettos. The name of Shipperd Stevens, which appeared with that of Mrs. Lyman in our announcement of the winners of the contest, was that of Mrs. Susan Stevens, a daughter of Bishop Pierce and a sister of Mrs. Lyman.

Mrs. Stevens was a well known novelist, wife of Lieut. William Coppe Stevens. She passed away in the summer of 1909, as the result of an operation. She was born in Mobile, Ala. Her father was a distinguished poet and author of the South who removed to Little Rock in 1870, when he became Bishop of Arkansas. Mrs. Stevens published a large number of short stories in the leading magazines of the country, and was especially well known in that section of the West in which she lived. Her participation in the winning libretto appears not to have been important, amounting chiefly to a suggestion to her sister, Mrs. Lyman, that the use of this subject for an opera would be ad-



ELIZABETH PIERCE LYMAN.

visible. Mrs. Lyman is a musician, singer and teacher, as well as an author. The work of the libretto which won the prize is entirely her own, and it appears that Mrs. Lyman's association of her sister's name was more a matter of sentiment than anything else, since it was directly due to her sister's suggestion that the libretto was written. Mrs. Lyman is an American of Americans; for generations her family on both sides have been Americans. Her father, Bishop Pierce, was a Rhode Islander; her mother, Minnie Hayward Shephard, was from North Carolina, but lived all of her early life in Texas. Mrs. Lyman, as well as her sister, was born in Mobile, but has lived for many years in Little Rock.

As has already been announced, Mr. Kelly, who shared the libretto prize with Mrs. Lyman, had already composed music to the winning libretto; but Mrs. Lyman's libretto is open for consideration by composers at this writing, although some composers are negotiating for it.

It is certain that if the music is at all equal to the text, one of the two operas which won our libretto prize should stand a very good chance of winning the prize offered by the National Federation of Musical Clubs.

HEBREW OR EGYPTIAN MUSIC?

[Translated from *Mondo Artistico* for the *MUSICAL COURIER*, by Romualdo Sapio.]

Of Egyptian music we know only what our eyes can see: we are in the condition of the dumb listening to a concert: they might see the instruments, the motion of the players, the impression of the music reflected on the faces of their neighbors, but the music itself would remain an impenetrable mystery.

In the same way we know the musical instruments of old Egypt, we know how they were used, and also what part music played in Egyptian life, but we are in absolute ignorance of the nature of such music, of its theory and its notation (if any). Yet a ray of light would pierce the depth of such darkness if the hypothesis which Edouard Combe sets forth in the *Semaine Littéraire* could gain favor and be generally accepted.

Not much of the Hebrew music, says Combe, has reached us, and its remaining remnants are not whole or unaltered: on the contrary, it is fair to assume that considerable modifications have been brought about during the elapsed centuries. These remnants are not architectural or sculptural: they are musical. We possess, in fact, besides immortal examples of lyric poetry, a goodly number of traditional Hebrew melodies which have an original stamp all their own. Unfortunately the lack of a proper musical notation prevents us from tracing them to their sources. What is the genesis of these melodies? Here is Combe's daring hypothesis: the Hebrew music and the Egyptian music which we know are one and the same thing.

The Bible tells us that the Hebrews remained in Egypt 430 years. They arrived there numbering only seventy and departed in thousands; but prolific as they were, it is probable that Semitic immigrations did greatly contribute to the expansion of their race in the land of Goshen.

Egyptology confirms, in its main lines, the tale of the Genesis and the Exodus. The Hebrews, it seems, entered Egypt during the twelfth dynasty's reign, and departed during the reign of the Hycsos. Their sojourn may thus be determined between the years 2200 and 1700 B. C. The exodus happened just five centuries before the Trojan war. The Hebrews had gone to Egypt as free shepherds; they became almost slaves and submitted to all kinds of hard work; but either free or oppressed, they always remained a distinct ethnological unit, and on this point both the Bible and Egyptology

are in concord. Yet, though they succeeded in keeping their national life immune, they could not escape the influence of the surroundings in which they lived.

On their arrival in Egypt the Hebrews were few and nomad, their civilization was rudimental and they knew no arts or sciences—not even writing. Egypt, on the contrary, was a great, civilized nation; it had already erected immortal monuments and possessed a system of writing (perhaps two). Literature, arts, sciences and crafts were all flourishing, while musical instruments also were constructed with great perfection. The lake of Meride and the Labyrinth were there to proclaim the splendor of a civilization which the Greeks personified in a legendary and representative figure—Sesostri. Could it be possible that amid such surroundings the Hebrews would remain barbarians?

I do not know, the author continues, if the philologists have or not solved the problem of the relations between the Hebrew language as it appears in the sacred books and the Egyptian language as it is seen in the papyruses and inscriptions. Perhaps during their stay in Egypt the Hebrews continued to use among themselves an idiom which may have become later a real national language, following the adoption of writing, and surely derived from foreign languages.

Be it as it may, their idiom must have undergone considerable alterations during their four centuries' sojourn in Egypt.

It is, however, ascertained that at the time of the exodus the Hebrews possessed no system of writing of their own, and, as the Bible refers to laws and documents preserved in the Arca, those documents must have been written by means of a foreign alphabet—the Egyptian one—if they were not purely and simply laid down in plain Egyptian.

Moses was brought up, or at least educated, by the Egyptians; he was initiated to the cult of their religion, was a priest and finally raised to the highest degrees of Egyptian hierarchy. The caste of the Levites corresponds exactly to the Egyptian caste, the only one in possession of the knowledge of science and of hieroglyphic signs: thus the Levites were the only men capable of understanding law, which was inaccessible to the masses.

The Hebrews must have learned music also from the Egyptians. Of course, this is only a deduction; but as the Hebrews had no musical system, it is logical to assume that their music derived from the Egyptian musical art.

What we know of the musical instruments of that period confirms this hypothesis: the double flute is an Asiatic instrument originating from Syria and Chaldea, and we see it represented only in the Egyptian monuments built after the exodus.

The Hebrews, however, had used flutes somewhat similar to those seen on the oldest Egyptian monuments, though differently shaped. Among the wind instruments purely Hebrew we can recall only the shophar and the karn, but these, rather than musical instruments, were a kind of bugles for calls, and used exclusively for military purposes in those ancient times. More striking still is the analogy of the stringed instruments, for together with those of entirely Asiatic and Phoenician origin, we find some which are surely Egyptian, such as the large harp and the lyre. Finally several percussion instruments identified with Hebrew music are similar to much older Egyptian ones, as the sistrum and the tambourine.

It is not, then—the author concludes, and we leave to him the responsibility of his deductions—too daring to infer that in the eighteenth century before our era (that is to say, at the time of the exodus) the Hebrews knew of no music but the Egyptian.

It is fair to assume that they later developed and enriched it. Yet it is highly probable that the characteristic melodies which at the present day we hear sung in the synagogues are naught but the distant echo of those which rang in the ancient temples of Memphis and Thebes.

NOTHING SO FAR.

So far our tiff with Mexico has not brought out any new battle songs of worth. It will take a real war to give this nation another "Stars and Stripes Forever," the wonderfully stirring Sousa march to whose strains the American soldiers and sailors went on their way to fight the Spaniards.

A HANDSOME LEGACY.

The London Guildhall School of Music received a legacy recently of \$60,000 under the will of Samuel Heilbut, the late senior partner of Messrs. Heilbut, Symons & Co., merchants, of Fenchurch street, E. C. This is the largest gift that has ever come to the school.

VARIATIONS

Biographies in B Flat.

Stephen Leacock, that delightful humorist, has been writing a series of "Who Is Also Who" biographies for the American Magazine, but to our regret we notice his omission of famous musical personages who are just as much who as those in other walks of life who rank as who. Some of these musical whos are:

Jones, B. Cheever: Born Buckboard Junction; morose disposition as a child, especially when prevented from making unpleasant noises with tin cans, slate pencils, etc.; displayed musical talent by pumping the organ at church with one hand, holding a dime novel in the other, and reading without the slightest rhythmic disturbance of his pumping; sent to a local conservatory, where as a consequence of his ability at pumping he was set to practising the double bass; after six months' study was able to imitate upon his instrument the purr of a pleased horse fly and the chromatic buzz of the same insect when disappointed after biting into a particularly bony horse; took a diploma at the conservatory when no one was looking; at the age of sixteen showed fondness for the piano and at an Epworth League entertainment played "Chopsticks" as a duet with his sister; when aged eighteen went upon a concert tour as ticket taker for a ladies' orchestra; plays upon the snare drum, bones, kazoo, jew's harp, makes characteristic noises by blowing upon blades of grass, and by rattling a lead pencil against his teeth; hums at his work, which is that of a carpenter and joiner. Resides in Buckboard Junction, where he is referred to proudly by the townsfolk as "an elegant musician."

Sleepyhead, Obadiah: Aged 47 but looks 102; extremely somnolent during boyhood; could not hold baseball when thrown at him with moderate force by other boys; slow runner; at age of seven, first wore spectacles and never discarded them afterward; noted all through early youth for obeying his mother and upon request giving the names of those of his comrades who stole apples and threw stones at passing peddlers; wore knickerbockers after the rest of the lads in his class sported long trousers; took piano lessons and at the age of thirteen knew the meaning of the term "enharmonic change" and was reading "The Musical Notation of the Troglodytes," in four volumes, even while he was unable to mention by name a single professional baseball player of his home team; when fourteen graduated from school and took prizes in deportment, needlework and penmanship; was valedictorian of his class and read essay, "Our Teachers"; at fifteen entered conservatory, walking sideways, a habit of his; studied piano, but never could play very quickly; preferred meditative to passionate music; graduated from conservatory at age of nineteen, taking prizes in Delsarte, Ear Training for Children, and Psychic Expression; had chance to marry daughter of millionaire, but acknowledged to him that he never drank, smoked or swore, and was at once forbidden the house; wears wristlets and made up ties; cannot whistle; rarely smiles; present occupation, choirmaster and organist.

Toptono, Mario Pietro: Born in a Florentine vineyard, where his mother was one of the most noted pickeresses; extremely fond of playing in mud puddles as a youngster; refused to go to school; mother repeatedly bought him books, which he pawned in order to have tin-types taken of himself; was sent to a conservatory, where he liked to stand next to the blonde girls in the vocal class; refused to be bothered with harmony, history of music or instrumental training of any description; joined opera class and learned easily the refrain of the popular tenor arias; after the first year of vocal lessons was familiar with the fees received by the leading singers of the day, but steadfastly declined to practise scales, study the rudiments of music, listen to symphony, or to make any endeavor to perfect himself in spelling, writing, geography or literature; always was a good judge of Chianti and spaghetti; wore the sportiest waistcoats in his village; made his debut at Santa Macaroni as Manrico in "Il Trovatore" and was acclaimed as the loudest singer ever heard in that operatic center; was dared by La Scala to appear there in the same role; accepted the dare; triumphed at La Scala by drowning the orchestra with his singing; eighteen teachers fought over the question of which of them had taught T. his *bellow canto*; critics declared that he sang loudly enough to appear anywhere; he triumphed also at St. Petersburg, Smyrna, Bangkok, and Lhasa; at the last named city was elected an honorary member of the local branch of Mahatma Teamsters' Union, No. 23; was decorated over the eye in Victoria Nyanza, where the enthusiastic Bushmen showered ostrich eggs upon the great singer; received at Seoul the Order of the Large Sea Lion, "whose yelp," said the King, "you can do better than the animal itself"; sang Manrico for twenty-one years and then learned a new part, that of Edgardo in "Lucia";

recreation, having himself photographed, reading about himself, and hearing compliments upon his singing.

Screechini, Franceschina: Soprano; age uncertain; girth unmentionable; temper, peevish; born that way; at two years of age snarled at every one; when seven buried her teeth in the arm of her grandmother upon being told at church not to change the text of the hymn; learned to play opera accompaniments upon the piano, sounding the melody with one finger of the right hand and picking out incorrect basses with the left hand; fond of taking hot chocolate in bed; hates all other sopranos; broke her leg in 1902 rushing downstairs to greet a newspaper reporter who had called to interview her; forced into bankruptcy in 1904 on the petition of a florist to whom she owed \$6.942 for beribboned wreaths sent to her by her admirers; in 1904½ sang at Covent Garden, where the audience was carried away, some in ambulances; in 1905 was the *prima donna bossarina* at the Ducal Opera in Casseler-Rippespeer, until she was repeatedly commanded by His Highness to desist; she left Casseler-Rippespeer, having gained largely in reputation and flesh; in 1908 we find her at Covent Garden, looking in vain for an engagement; in 1910 she called on Giulio Gatti-Casazza in New York, but he was at Ciro's for luncheon, eating veal stewed in Madeira; in 1912 she sent her Casseler-Rippespeer notices to Henry Russell at Boston, who returned them by registered mail; in 1913 S. made a trip to Chicago, where she exhibited her costumes to Cleofonte Campanini and offered to give an exhibition of bad temper to prove her quality as a *prima donna*; Campanini believed her, but gave her a letter of recommendation to his friend, the impresario of the Omsk Opera, in Russia; when last heard from she was traveling rapidly toward Omsk, carrying nine trunks, her temperament and 220 pounds of personal avoirdupois.

Sellit, L: Manager of musical artists; in 1913 managed the greatest artist that ever lived or ever will live; in 1914 managed a greater artist; for 1915 promises an artist who will easily eclipse the other two.

Blassdummel, Otto: Trombonist; member Musical Union and Aschenbrödt Club; convinced that the world is soured on him; is soured on the world; has theory that Richard Strauss is an ignoramus and that Arturo Toscanini cannot conduct; dislikes automobiles, patent leather boots and white pocket handkerchiefs; likes Pilsener beer; in winter, member of the Metropolitan Opera House Orchestra; in summer, member of Sulzer's Harlem River Park Band. Has played also at St. Nicholas Skating Rink, Poultry Show, Barnum & Bailey's Circus, annual picnic of the Timothy P. Donahue Association, New York Philharmonic Orchestra, Fall River boats, stenographers' convention, and St. Patrick's Day parade. Favorite pastime, pounding a table and saying, "Dot feller Vilson down in Washington don't know noddings."

Blassdummel, Hans: Tuba player; brother of Otto; see biography of same.

Blassdummel, Rudolf: Horn player; son of Hans. See biography of father.

Blassdummel, Heinrich: Cornetist; brother of Rudolf; see biography of same.

Jones, William: American composer; born, but now realizes that it was a mistake; occupation, none; pastime, none; has a theory that if he writes his music on ginger snaps and gives them away to the American public, his compositions may go down.

Blaa, Blaa: Name given by music critic who attended every performance of opera in English at the Century Theatre. [Note of Editor: The head keeper at the asylum refused further biographical details about the wretched creature.]

Violinistic Verse.

The recent death of Arthur G. Burgoyne, of the Pittsburgh-Chronicle-Telegraph, recalls some lines which he wrote when Arthur Hartmann, the violinist, visited that city for several summer weeks a few years ago:

Have you heard about Svengali?
He's in Pittsburgh on a visit.
He's a sort of hot tamale
And a quizzical what-is-it.
He has "passes" and "suggestions"
Which are somewhat of a riddle,
And illusive are his questions,
For he puts them on the fiddle.

Trilby being a back number
It is not worth while to chase her.
So he leaves her to her slumber
And new subjects must replace her.
Concert season when 'tis running
Finds in him no modern Jonah,
But a winner with his cunning
Wizard stunts on his Cremona.

Mounted on the stage he eyes us
In a manner that's magnetic,
And proceeds to hypnotize us
In a fashion that's esthetic.

'Neath his curious necromancy,
His legati and staccati,
Once again we hear in fancy
Ole Bull and Sarasate.

Paganini's spirit haunts us,
Wieniawski's wraith arises,
While the sorcerer enchants us
With his themes in weirdest guises,
With his fairylike chromatics,
And his gentle diatonics,
And his dex'trous aerobatics,
Way up in the top harmonics.

Is he Norse or Oriental?
Is he Roman or Parisian?
Does he bring his sentimental
Dreamy strains from fields Elysian?
Nay, in sooth, while on a royal
Height the world abroad enthrones him
To this town he's ever loyal.
Pittsburgh, happy Pittsburgh, owns him.

Yes—Svengali, with his mystic
Musical interrogations,
With his witchery artistic
And his four string incantations
Is our own. Admire his art, man,
And observe, this lucubration
Simply means that Arthur Hartmann
Is in town on his vacation.

Theodore Spiering Writes.

"The picture you reproduced in your Cleveland article, lent to you by Sol Marcosson and showing Joachim and Wirth with a group of pupils, took me back twenty-two years. Joseph Hösl (for years third concertmaster in the Munich Opera Orchestra) and Carl Bemmer (cello professor at the largest conservatory in Athens, Greece) seem to have dropped from Mr. Marcosson's memory. They have been my good friends in all these years. The picture was taken after the Joachim quartet class, at which, if I remember correctly, I had prepared a string quartet of Eugene d'Harcourt—a Frenchman who has since played quite an important role in the local Parisian field—my colleagues being Hösl, Lenz and Bremmer. The regular string quartet, which for three seasons I held together, consisted, beside myself, of Marcosson, C. Rawdon Briggs (now concertmaster in Manchester, with the Hallé Orchestra) and Paul Morgan, of New York. Those times seem ages ago."

What's the Use?

Prof. Metchnikoff is on hand again with his declaration that man ought to live longer. Some of us never will, while New York Sunday papers print the cabled and headlined information that "Mme. Melba Pours Tea For Lonely Chorus Girls."

Musical Art in Vaudeville.

The "Cavalleria Rusticana" vaudeville performance given at the Palace Theatre a fortnight ago showed Turiddu dying in plain view of the audience and singing a farewell strophe, while the chorus wound up the opera by delivering the "Intermezzo" as a vocal selection.

Apropos, at the same theatre, a week later, Daniel Frohman, Alexander Lambert and a music scribe witnessed James P. Conlin take out the front of an upright piano, stand on his head in front of the instrument and in that position play "Yankee Doodle" with his right hand and "Dixie" with his left. The trio voted the performer to be a mediocre artist, as he did absolutely nothing with his toes.

Among the "Coming" announcements on the Palace house: till was one to the effect that an appearance would be made shortly by "Fritzi Scheff, the Little Devil of Grand Opera." Some one in Box D remarked: "She ought to be a hell of a success."

Music, Too.

Dr. Maria Montessori, the famed Italian educator, claims to have taught idiots to write. That's nothing; what we editors chiefly desire is some one to come along who will teach idiots not to write.—Office Outfitter.

Imaginary Misprints.

Massenet's "Mediation" from "Thais."
After Siegfried's corpse was brought in, the mourners grouped themselves about the beer.
She rended the Beethoven sonata.

Taking the Starch Out of Us.

A curious cause has brought Monday into fashion with the New York theatregoer. Many years ago the wealthy people—who could afford to put their laundering out—became distinguished from the poorer people, who had to do their washing at home. The richer could show up at the opera on Monday evening.—London Chronicle.

Amazing Repartee.

Willy Ferrero is the eight year old orchestra conductor who has been astonishing Europe with his feats in sym-

phonic leading. But it must not be supposed for a moment that Willy's gifts are only musical. Far from it. His exploits in the field of pure intellect are equally phenomenal. By way of example, there is the special London cable in last Sunday's New York Times, which gives this account of the lad's precocious mental gifts: "Her Majesty inquired as to Willy's experiences in St. Petersburg, where he was made much of by the imperial family, and asked if she resembled her sister, the Empress Marie."

"Not a bit," answered Willy promptly."

Early Music.

Two thousand women belonging to the Mozart Club breakfasted last week. That is something which Mozart himself sometimes was unable to do.

The Fruits of Art.

If a singer has an engagement to appear at Teheran, could that be called a Persian date?

Thanks, T. George.

To come back to our April 29 suggestion in this column that the 5-4 movement from Tchaikowsky's "Pathétique" is an excellent hesitation waltz. In the New York Times of May 4, he who hesitates may read: "Among the dances offered (at the meeting of the New York Society of Teachers of Dancing) was one by the president, T. George Dodworth, and a partner, which he called 'The Five-Four' because of the time in which it is danced. . . . Mr. Dodworth did not claim to have invented the dance."

LEONARD LIEBLING.

Virgil Pupils Play at Wanamaker's.

Three of the artist pupils of the Virgil Piano School gave the first of their series of recitals at the Wanamaker Auditorium, New York, Thursday afternoon, April 30. Effective playing and intelligent interpretation prevailed throughout.

Emma Lipp, who opened the program with MacDowell's "Improvisation" and the Schumann-Liszt "Spring Night," displayed much depth of musical feeling and considerable appreciation for tonal beauty. Her easy command of technique enabled her to pay proper attention to musical content.

Modena Scovill made her strongest appeal to the audience with the "Conquered Warrior," by Mrs. A. M. Virgil, and the Liszt rhapsodie. Her work was comprehensive and dramatic at all points. Careful training was apparent at every turn in the delicate phrasing and sympathetic interpretation of all her numbers, which enabled her to hold the attention of her audience successfully.

Marion Blair did not lack her usual brilliant technique and feeling for musical content. This feeling of confidence she seemed to transmit to her listeners, for they were especially warm in their commendation of the nocturne and rhapsodie.

Mrs. Virgil is to be complimented highly for her ability to train young girls in such a thorough manner, and at the same time make it an all round training. They were assisted by Charles Kitchell, tenor.

The following is the program in full:

Improvisation	MacDowell
Spring Night	Schumann-Liszt
Conquered Warrior	Virgil
Etude, op. 10, No. 10	Chopin
Hark, Hark! the Lark!	Schubert-Liszt
Nocturne in F sharp	Chopin
Waltz, op. 42	Chopin
Songs—	
Ishtar	Spross
Love Is the Wind	MacFadyen
The Secret	Scott
Rhapsodie, No. 8	Liszt
Etude in D flat	Liszt
Rhapsodie, No. 4	Liszt

Paderewski Dinner.

A dinner was given by the Bohemians last Saturday evening, May 2, at the Ritz-Carlton Hotel, in honor of Ignace Paderewski. Speeches were made and the pianist responded gracefully. Among the Bohemians and their guests were Paul Warburg, Richard Arnold, Dr. Henry Wolf, Hugo Blumenthal, Oswald G. Villard, Theodore E. Steinway, Dr. Percy Goetschius, Charles T. Safford, the Rev. Dr. Reiland, Albert Reiss, Dr. Willy Meyer, Bruno Huhn, Marshall Kernochan, Robert U. Johnson, Dr. George W. Jacoby, Jerome Hanauer, Dr. Carl Goldmark, Emil Goldmark, James Speyer, H. Harkness Flagler, Sylvester Rawling, Maurice Halperson, Henry T. Finck, Charles H. Meltzer, Victor Harris, Oscar Saenger, Nathan Burkan, E. J. de Coppet, Felix Rosen and Sigmund Herzog.

L. E. BEHYMER SPEAKS IN BEHALF OF PROPER SUPPORT OF MUSIC.

California Impresario Delivers Able Address Before Realty Board of Los Angeles—Gives Facts and Figures to Back Up His Claims—A Plea for Symphony Orchestras.

[From the Pacific Coast Musical Review, April 25, 1914.]

The foundation of everything worth while in Los Angeles for the last thirty years has been the team work of its public-spirited citizens, its commercialism, its educational features, and the idea that it would gradually become the playground of the world. When we look over the men who have made good in this section of the country, naturally we mention first of all our bankers and realty men, the financiers of the Southwest; and whether it be William Garland, Robert Rowan, Robert Marsh or any of the successful realty men, or Messrs. Jevne, Fuse-not, Robinson, Newberry or Letts in the mercantile world, George Birkel, Southern California Music Company, Gardner and Zellner, Brown, or any of the piano firms, we realize that we are speaking of men who have done things. We remember the Hellmans, Elliott, Stoddard Jess, Booth, the Newmarks, as financial giants; W. H. Perry, Geo. Sherman, Judge O'Melveny, Judge Chapman, W. H.



L. E. BEHYMER.

Woodworth, and speak of them as among the founders of Los Angeles. They have all made good; their names will ever be connected with this section of the country. They have at one time or another been authorities in many ways concerning this section. They have made history for us and have made prominent the city of Los Angeles.

But are there not some names among the musicians who have gone abroad and popularized and advertised Los Angeles? It is equally an honor to know such a teacher and authority on the piano as Thilo Becker, or a vocalist like Harry Lott or Estelle Heart-Dreyfus. There are but few accompanists who have shown the merit and ability of Mrs. Robinson, Mary O'Donoghue, Grace Freebey; but few violinists equal to Arnold Krauss, Ignaz Haroldi, Oscar Selling; but few singers better than Ellen Beach Yaw, Joseph Dupuy, Mrs. Modini-Wood; and ever our organists have made fame throughout the United States, Frank Colby, Archie Sessions, William Strobbridge, W. F. Skeele and Ray Hastings. These are names that have gone abroad with just as much authority in their line of endeavor as have Stephen M. White, Dr. Macleish, Dr. Norman Bridge, John F. Francis, James A. Foshay, Charles F. Lummis, Dr. Bovard, Dr. Moore and other professional men who have added fame to Los Angeles.

Why should not the musical profession have a part in the history as well as the commercial side of a city, and particularly that of a modern city where the requisites of a home seeker are not only commercialism, property values, but where art, literature and music figure, not as luxuries, but as essentials?

Suppose I should tell you a fact—that over 2,200 vocal and instrumental teachers thrive in Los Angeles, and at a low minimum each one is responsible for ten lessons a week at a figure even above one dollar a lesson. You would instantly exclaim: "Is it possible that \$22,000 is paid weekly for music lessons in Los Angeles? Why, that would amount to practically a million and a quarter per annum." But it is only about fifty per cent. of the amount of money

realized by teachers of music in Los Angeles yearly, and fully thirty per cent. of those lessons are given to students from the neighboring cities, who not only pay their money for carfare to come to Los Angeles, but buy practically all their music in Los Angeles, besides expending for hotels, cafes, and clothing expenses fully as much more.

This is only one of the items of interest, but when you realize that seventy per cent. of the music teachers of Los Angeles own their own homes, or are paying for them and gradually acquiring them, the value of such citizens becomes apparent to even the Realty Board.

I might go beyond this and let you know something concerning the piano business, but that could better be left to some piano dealer instead of a man indirectly connected with them. There are twenty-four dealers running piano establishments in Los Angeles, selling 625 pianos a month, on an average, and collecting over \$2,250,000.00 a year on piano installments. At the present time in Los Angeles and vicinity there are over 70,000 pianos on the assessment list. This represents over 500 employees, with a payroll of \$50,000 per month, or \$600,000 a year. The newspaper advertising alone of the piano firms per month is over \$12,000 gross, or \$144,000 a year. The installment habit has come to stay in this section, whether it be for real estate, furniture, pianos or victrolas, and while the Los Angeles people as a whole are considered poor spenders, they are willing investors, and although the Northwest demands 40 per cent. down on pianos, the Southwest is able to secure 20 per cent. down. But there is a reason for this; Los Angeles is a city of homes, and pianos are seldom sold on the installment plan in apartment houses and where unsettled people live. Every piano sale tends to settle people in a community where they buy. Hotels and apartment houses are full of people who, through the influence of piano salesmen and piano advertising, buy a home and a piano simultaneously and settle down permanently. They usually secure the piano first, but inevitably when children come a piano quickly follows. So it is all right if the installment habit is deep rooted and terms are low by comparison in this city, because it has brought out one thing; that the piano world and the Victrola world knows today that Los Angeles and Southern California possesses more instruments per capita than any other section of America.

Speaking of the Victrolas, the talking machines and the pianolas, there are over 200 dealers in Southern California; twenty-five firms in Los Angeles alone devoted to the talking machine industry. There are over \$5,000,000 invested in Victrolas alone in this city. There are over 55,000 instruments, and the monthly output of records is 25,000 or 300,000 a year, and practically all of these instruments are found within homes. The employees number over a hundred who are salesmen in this class of goods, which means \$100,000 a year, and most of them own their own homes.

The Victor Company claims this town is the best Victor town in the United States, per capita, and for over eight months the Victor people have not opened communications with new dealers because they cannot manufacture goods fast enough to take care of the already established trade. The local distributors today are behind 3,200 machines in their orders, are shipping over 300 per month, with pressing orders for 100 ahead. In addition to this the distributor of records owes in the neighborhood of 20,000 orders which could be easily disposed of in one month if they could be secured, and 70 per cent. of the men interested in this business are owners of homes.

Does a symphony orchestra pay? It certainly does, for before the Los Angeles Symphony Orchestra became what it is at the present time we were in the habit of paying to visiting orchestras and bands in the neighborhood of \$50,000 a year. Suppose our symphony orchestra does cost \$40,000 a year and our deficit is \$25,000. Did you ever stop to think that the entire \$40,000 remained in Los Angeles, while the visiting orchestras, if they took \$50,000 in at the door, carried at least \$40,000 away, which makes really a loss of \$80,000 to the city, for the local musician spends his money here, buys goods from all the ramifications of trade, and usually owns his home.

Besides that, a symphony orchestra advertises a town; it leads people to it as home seekers and keeps it prominently, through Eastern magazines and journals as well as foreign newspapers, before the musical public of the world, announcing it as a desirable place for the home seeker to take up his residence.

The same question might be asked, does grand opera pay, even though each year there would be a loss? Stotesbery, the millionaire Philadelphian, says it pays, for each year he is willing to put up \$80,000 for the Philadelphia deficit. Even Jordan, the millionaire dry goods merchant of Boston, says it pays, for each year he writes a check for \$120,000 deficit. Atlanta says it pays, when the entire commercial interests of the city unite yearly in raising \$100,000 to bring the Metropolitan Opera Company there for a week, because \$1,000,000 comes in from the outside for that week of gayety around which all Georgia revolves, socially, commercially and musically each spring. Dallas says so, and subscribes \$50,000 for four performances of

the Chicago Grand Opera Company, because all Texas makes the week the company visits Dallas a fiesta week. Kansas City says so, with \$100,000 subscribed, where one hundred men subscribe \$1,000 each as a sinking fund for grand opera, knowing that they would lose it all in five years' deficits.

This season the Chicago Company's visit to Los Angeles lost for the guarantors 29 per cent., practically \$18,000, out of a \$60,000 guarantee, but 40 per cent. of the patronage came through checks and money orders from out of town patrons, and if you should visit the dry goods houses, the jewelers, the booksellers, the hat people, you would ascertain that thousands of dollars were spent for such goods to be used during the grand opera season. The hotels were full, vegetable and meat markets had increased patronage, and altogether, even though the citizens were compelled to make up a slight deficit, grand opera pays.

There is something that should not be overlooked. It is music in the public schools. The entire world today knows that the public school system of Los Angeles is far superior to that of practically any other city of this size in America, and knows positively that the musical standing of the pupils of the public schools is above that of any other public school system in the United States. In our city schools we have composers of note, vocalists and instrumentalists. In the Los Angeles High, Manual Arts, Polytechnic, we have six symphony orchestras, and in the grammar grades, under Miss Stone, over sixteen symphony organizations among the twelve and fourteen year olds that are doing creditable work. These schools have their own glee clubs and two years ago gave a music festival of sufficient merit to challenge the musical attention of the entire world.

And what are we undertaking for 1915? Some very stupendous things. In the first place, we have raised \$10,000 to give a prize for the first and best grand opera in English to be composed in America, and by raising such a prize and putting it through the Federation of Musical Clubs of America, we have secured their biennial session in June, 1915, which will bring 80,000 musicians to Los Angeles to participate in this work, representing over 380 of the best musical clubs of the country. Further, we are raising \$50,000 to present this opera for two weeks during the biennial session and have the right to produce it for sixty times without paying royalty. It means that grand opera will be produced in Los Angeles; American grand opera by American talent, and it secures also for us every four years or more thereafter the right to bring this biennial session to Los Angeles, provided we will offer a similar prize and produce a similar opera, which means that Los Angeles will become the American Bayreuth.

In addition to this we have secured for 1915 the German Sangerfest of the German singing clubs of the world, carrying with it the Kaiser prize of Germany of \$10,000, and the Emperor Josef prize of Austria, of a similar amount. It means that in exchange for \$60,000 of American money to entertain these visitors, we are to be advertised through the known world as a music center. It means from 60,000 to 70,000 singers coming to compete for these prizes where the value of artistic success means much more than the financial value of the prize.

Music has certainly become a business asset of Los Angeles, for between now and then the acreage of advertising which this city will get, not only in the music journals of the world, but the daily papers as well, and particularly the Associated Press dispatches, will make Los Angeles as a musical center stick out so prominently that we will never be removed from the musical map.

If you should consider the Philharmonic courses, which were established here fifteen years ago, and which since that time have brought to Los Angeles every vocalist and instrumentalist of note that the world has acclaimed for the last fifty years, you would learn that one potent factor has been at work year in and year out; that though it may have given Los Angeles a fictitious position, it has certainly made it known the world over as a place to which to bring children to grow up, with musical surroundings. I know of many fortunes that have come to Los Angeles simply because they have felt the musical conditions were such that certainly the literary and other conditions would be most promising, and consequently bank accounts were removed from Eastern institutions, household goods sold and homes dismantled to make way for the new home in the Far West.

The Philharmonic courses have become so known throughout the musical world that Seattle, Portland, Denver, Indianapolis, Detroit, Kansas City and Milwaukee have formed a similar series, always referring, however, to the Los Angeles idea.

The same thing applies to the Gamut Club, where 350 musicians, artists and sculptors have banded themselves together to promote individual interests, to cut out knocking, and to make a club which in ten years has become known all over the world, and where artists of every land feel honored in becoming honorary members. And who will receive the financial benefits of all this work? The

bankers, the merchants, the hotel keepers, the real estate men, the restaurants, the different civic bodies, the railways, music houses, railroads, theatres, beaches, the automobile companies, and the business men generally, because when artists come here they spend money, and symphony men receive their pay and spend it here. When the visitor comes here to hear music, he spends money, and for decades to come this section will feel the impetus of growth from accessions of new and desirable citizens because Los Angeles is a musical center. Art will be stimulated and nourished and artistic and material benefits will result, and as the land is the foundation upon which homes are to be built, the real estate man is the first one to feel the income from such sources. Why shouldn't he support symphony orchestras? Why shouldn't he subscribe for grand opera? Why shouldn't he listen a little closer to the demands of music? These are a few ways in which I have endeavored to answer, "Why should the Realty Board feel an interest in music?"

Miss Dilling Plays at Waldorf-Astoria.

Mildred Dilling, the harpist, was an attractive feature of a song and harp recital given in the Myrtle Room, Waldorf-Astoria, New York, Thursday afternoon, April 30.

Miss Dilling played the Bach bourrée, the delightful Zabel "Am springbrunnen," a Debussy arabesque, and a Pierné impromptu caprice, besides several accompaniments and encores.

One would be greatly won with Miss Dilling's appearance at the harp, a graceful attractive blonde, even were



MILDRED DILLING.

she not the skilful artist in the manipulation of the strings that she is.

Her technic is reliable and finished, her readings musically, and her productions throughout artistic. Miss Dilling was the recipient of well deserved applause.

Pupils of Estelle Platt, the New York vocal teacher, and Bertina Boffa, a young violinist, recently returned from study abroad, furnished the remainder of the well chosen program.

Operatic Sailings.

April 29, on the Provence: Giulio Gatti-Casazza, Giorgio Polacco, Amadeo Bassi, Louise Berat, Hector Dufranne, Aristodemo Giorgini, Gustav Huberdeau, Giuseppe Sturani, Edmond Warnery, Leon Campagnola, Alice Zepilli, etc.

Aboard the Kaiser Wilhelm, May 5: Arturo Toscanini, Cleofonte Campanini, Alfred Hertz, Caruso, Scotti, Basil Ruysdael, John McCormack, Ignace Paderewski, Frank la Forge, Josef Hofmann, Geraldine Farrar, Bella Alten, Margarete Ober, Frances Alda, Robert Leonhardt, Mary Garden. Aboard the Nieuw Amsterdam, May 5: Paolo Ananian, William J. Guard, Carlos Salzedo. Aboard the Princess Irene, May 5: Goritz, Reschiglian, Cristali, Rossi, Audisio. Aboard La France, May 6: Dinh Gilly, Andrea de Seguro, Maria Duchene, Leon Rothier.

American Art in Germany.

[From the Berlin Continental Times.]

"A possessor of musical gifts of the highest kind." "A musical nature touched with genius." "Her symphony can successfully assert itself with a dozen of the academic symphonies." Thus does Ferd. Pfuhl, one of Germany's foremost music critics, and a recognized authority on matters musical, refer to the distinguished American composer, Mrs. H. H. A. Beach in an article which appeared in the *Hamburger Nachrichten* following the recent symphony concert in Hamburg, conducted by Theodore Spiering, upon which occasion two works—symphony in E minor and piano concerto—by Mrs. Beach were performed.

Dr. Pfuhl's critique herewith reprinted will be found both significant and instructive:

"Should women compose?" asks Dr. Pfuhl. "Are their creative efforts justified by adequate creative gifts? This question, nearly always presented in the questionable general form, may readily be answered in the affirmative. It is true that many women-composers seem to offer an argument for the negative—as, for example, the late Ingeborg von Bronsart, who with her operas would embarrass the most chivalrous advocate of her sex. But the case of Von Bronsart proves nothing. What can one woman-composer's lack of talent prove? Without doubt there are many strong, productive natures among the by no means inconsiderable number of highly musical women who, for one reason or another, are simply handicapped in the due unfolding of their creative activity. Just as there are many musicians of the stronger sex whose creative powers remain outwardly in abeyance; men through whose souls surges a stream of living music, yet who are somehow prevented from conducting this stream to the surface, to the outer world. They have not the power to objectify their musical ideas. But they do not for this reason cease to create inwardly. One need only mention the names of Amelie Nikisch and Amy Beach in order to refute the foolish prejudices concerning women-composers.

"Amy Beach came to Hamburg with a symphony and a piano concerto; that is to say, she came before us as a composer of the largest art-forms of instrumental music. Many highly gifted composers—composers of genius, even—carefully avoid these large and dangerous forms, which simply devour even a master of the smaller style of composition. Chopin wrote no symphony; neither did Hugo Wolf. They were not able to do so. Yet unquestionably both were geniuses. On the other hand many have written symphonies who were never so much as suspected of being geniuses. They were either over-venturesome, or they did it out of defiance, or from jealousy of those greater than they. Or possibly they were driven by the desire to imitate, or again they may have been of the species of dry formalists, art mechanics, who copy a certain model, and hang a scaffolding with gay-colored rags. Many a scarecrow symphony has been brought into existence as a result of pseudo-artistic impulse of this kind. The works of Amy Beach performed here yesterday demonstrated, on the other hand, that in her case we have before us undeniably a possessor of musical gifts of the highest kind, a musical nature touched with genius. Strong creative power, glowing fancy, instinct for form and color are united in her work with facile and effortless mastery of the entire technical apparatus. To this is added charm of poetic mood, delicacy and grace of melody, and a gift for rich, soulful harmonization. Her symphony can successfully assert itself with a dozen of the academic symphonies, and with several dozen of those masculine symphonic productions which in the fruitful years gone by sprang from the old European musical fancy.

"Her symphony is a work that compels the highest respect, perhaps in coloring of the end movements, somewhat too much weighted down by trumpets and trombones. But free from trivialities, and at times enthralling the listener by the uncommon intellectual content of its thematic work. Of the four movements I regard the second (Alla Siciliana) as the best. It is written for wood-wind, in song form. With a surprising turn this merges into a vivacious allegro, full of the light joyousness of suite music. How charming and how natural is this movement! The piano concerto was played by Amy Beach herself, in a style which revealed her as an excellent pianist, with brilliant technic and contagious rhythm. This work finds its highest point in the opening allegro—a surpassing movement, rich in ideas, in the romantic element, and marked by its refined treatment not only of the solo instrument but of the orchestra. The scherzo also, in form and content a piquant etude with orchestra accompaniment, entertains in no small degree by its tireless movement and vivacity. A largo of genuine value leads over to the finale, a movement preeminently suggestive of Chopin, full of playful charm and grace. Amy Beach had the satisfaction of participating as a virtuoso in the big success of her interesting work."

Christiania will have a festival of Norwegian music in June. Works by Grieg, Kjerulf, Selmer, Sinding and Svendsen are to be heard.

Sin in Opera.

[From the Triad, Wellington, New Zealand.]

A favorite argument with champions of an emancipated drama is that while the sister arts of music and painting may avail themselves of a wide variety of themes, the drama is "cribbed, cabined, and confined." The argument is superficial, for there is a distinct difference between the cases. The gist of it, as Charles Lamb said, lies in the fact that you may represent Psyche taking her bath on canvas, but a real live Psyche performing the same operation in the gaze of a thousand eyes is not quite the same thing.

Therefore the dramatist cannot decently claim all the liberty allowed to the painter and the musician. But, in regard to the treatment of Scriptural items, there seems no reason that will convince the twentieth century why they should be barred on the stage so long as they are treated in a reverent spirit. Indeed, the actor has the advantage of being able to bring the scene and its significance home to the audience in a far more intimate fashion than is possible with the painter. The early Church knew the value of such representations, and this latest development of theatrical art, like most things dubbed "new," is really a return to the mystery and miracle plays.

Mr. Dooley, in the role of apologist for the yellow press, once told us that sin was news. He might have told us also that sin was opera and drama. Virtue, unfortunately, is too often a negative thing. It may be interesting to know that Bill Sikes has left off beating his wife, but there is no thrill in it; you cannot dramatize abstinence nor set it to music; virtue, of course, ought to be positive. Sikes might go a stage farther and write a sonnet to Nancy's eyebrow; or he might buy her a new hat. But in these degenerate days the public prefers to see him wielding the cudgel.

Art is concerned with lights and shadows, and sin is at once the most vivid light and the deepest shadow. Virtue in modern art is at a discount. When superior people meet it in British oratorio, "The Passing of the Third Floor Back," and the like, they look the other way. In this connection, a gentleman protests in a provincial paper against Strauss' "Elektra." And no doubt Clytemnestra is a person one would not care to meet in private life. But the significance of Strauss' opera lies mostly in its music.

As one of our leading music critics has pointed out: if you take any dozen popular operas at haphazard, you will be surprised to find how much crime and bloodshed there is in them. Why, then, all this talk about "Elektra"? The reason seems to be that Virtue has departed from music as well as from drama. Wagner called music the redeeming art, and he never said anything more in line with everyday musical experience.

When music is good simply as music, it seems to rob the worst story of its evil significance. One goes night after night to hear operas that, regarded as drama, would excite repulsion or boredom. The characters borrow virtue from their music, and their sin loses half or even all its reality. Don Juan ruins numberless women, his sword is red with blood a few minutes after we make his acquaintance; yet the genius of Mozart has made him a joy forever.

Rigoletto is worse than Clytemnestra. For a true picture of him we have to go to Gulliver's description of the favorites of the king in the country of the yahoos. But we never think of Rigoletto's crime when he is taking part in the famous quartet in the third act of the opera.

One might sketch a history of operatic art from this point of view. With the early composers music was a curtain that practically hid the drama; people went to the opera house to admire a musical pattern rather than to follow a story. The curtain has been getting thinner every year, so that drama may get a chance to show itself, and it has been colored cunningly to heighten dramatic effect. But even with Wagner it is the curtain itself that matters most. "The Ring" as spoken drama would not have the remotest chance of success.

You cannot have music without some kind of pattern,

and Strauss himself has been forced to compromise. The lovely theme of "The Children of Agamemnon," which sings in one's ears as one writes of it, is as much a tune as say, "Auld Lang Syne." But drama in "Elektra" has got the upper hand. We cannot forget the crime of Clytemnestra nor the madness of her daughter while we applaud their musical performances.

Music, in short, is in the grip of realism, and has lost her power to redeem. So people, forgetting all the blood and noise of Verdi, Puccini and the rest, are crying out that opera is becoming degenerate. The problem of music drama may be stated in a word. How far can one go in setting aside purely musical claims in the interests of dramatic truth? And one solution may be found in a choice of librettos that will not outrage the nature of music. If drama can no longer be hidden, it must be more careful about its conduct.



Photo by Mishkin Studio, New York.

MRS. WILLIAM R. CHAPMAN,
President Rubinstein Club of New York.

Seattle Conductor for New Orleans.

Ferdinand Dunkley, the former organist and choirmaster at St. Mark's, who left Seattle last August to return to his old home in New Orleans, now is conductor of the newly organized Philharmonic Orchestra of that city, says the Seattle Town Crier. The orchestra is said to have been organized on a permanent basis as the result of several years of patient effort on the part of the woman directors of the New Orleans Philharmonic Association.

The first concert of the season is set for April 23. Mr. Dunkley was founder and conductor of the New Orleans Choral Symphony Society, which suspended after five seasons.

RUBINSTEIN CLUB'S

"WHITE BREAKFAST."

Twenty-seventh Season of New York Organization Closed Brilliantly—John Philip Sousa a Guest of Honor—"The March King's" Band Provides Enjoyable Entertainment.

The twenty-seventh season of the Rubinstein Club of New York closed with the annual "White Breakfast" at the Waldorf-Astoria Hotel, on Saturday, May 2, at which about one thousand members of the club and their friends were present. Addresses were made by Marcus F. Marks, borough president of Manhattan; Henry T. Finck, of the Evening Post, and John Philip Sousa. Earl Gulick, who has been for some years an usher of the Rubinstein Club concerts, was presented with a handsome watch with illuminated face. There was an installation of officers for the coming year, a musical program by Sousa's Band, with soprano solos by Virginia Root, and dances by the Dolly Varden Dancers.

The guests of honor were Mr. and Mrs. John Philip Sousa, Mr. and Mrs. Marcus F. Marks, Mr. and Mrs. Henry T. Finck, Dr. Katharine Bement Davis, Mrs. W. A. Prendergast, Harriet Ware Krumbhaar, Virginia Root, Mrs. James Henry Parker, Mrs. Howard MacNutt, Mrs. A. N. Palmer, Emma C. Thursby, Mrs. W. Tod Helmuth, Mrs. William Cumming Story, Florence Guernsey, May Riley Smith, Helen V. Boswell, Mary G. Hay, Mrs. Elmer E. Black, Mrs. C. H. Griffin, and the officers of the club.

The reception began at 10 o'clock and the breakfast lasted from twelve noon until 2 o'clock.

The following program was presented:

Greeting from the president.
Selection, La Boheme.....Puccini
Soprano solo, Aria from Esclarmonde.....Massenet
Virginia Root.
Installation of officers.
Suite, Three quotations.....Sousa
The King of France Went Up the Hill.
And I, Too, Was Born in Arcadia.
Nigger-in-the-Woodpile.
Introduction of guests of honor.
Suite, The American Maid.....Sousa
You Do Not Need a Doctor.
Dream picture, The Sleeping Soldiers.
Dance hilarious, With Pleasure.
Two characteristic pieces.....Sousa
Tango, The Gliding Girl.
Southern dance, The Black Man.
The Star Spangled Banner.

The officers of the Rubinstein Club are:

Mrs. William Rogers Chapman.....President
Mrs. Eugene Hoffman Porter.....Vice-president
Mrs. Samuel J. Kramer.....Vice-president
Mrs. Samuel Lane Gross.....Vice-president
Mrs. Alexander H. Candlish.....Recording secretary
Mary Jordan Baker.....Cor. Sec'y and Treas.

A Plainfield Concert.

Baroness Olga von Turk-Rohn, the dramatic soprano who has been only a short time in America, being formerly a member of the Royal Opera in Vienna, was heard in a joint recital with the composer-pianist Hermann Spielter, on Wednesday evening, April 29, at Columbus Hall, in Plainfield, N. J. The Baroness, according to all reports, was a favorite at many of the Royal courts in Europe, and gives fair promise, judging by her singing at the Plainfield recital, of coming into much prominence in this country also. Her selections, comprised principally of German songs, displayed the versatility of the young artist, since Verdi, Schubert, Puccini, Gounod, Tircindelli, Delibes, Esterhazy, Goldmark, Brahms, Richard and Johann Strauss were the composers represented.

Any artist who is capable of singing each of these composer's works in so individual a manner as was vouchsafed by the Baroness on this occasion and still retain in every detail such high artistic standards, is entitled to praise. She possesses splendid interpretative ability and her voice is of exceptionally fine quality capable of great variety of color and giving evidence of excellent training.

Hermann Spielter, the composer-pianist, is a prominent German musician residing in New York. His compositions as played by himself portray vividly the deep sincerity which characterizes his work. A ballad in A minor was his opening number and in it there is displayed true simplicity. Another worthy group entitled "Bouquet of Flowers," savors strongly to the descriptive style. Four shorter compositions concluded Mr. Spielter's share of the program.

Facts About Trenton Music Festival.

Trenton's music festival, W. Otto Polemann, director, will be held May 17, 18, 19, at Second Regiment Armory, Trenton, N. J.

Mme. Schumann-Heink, Louise Homer, Alma Gluck, Sophie Braslau, Evan Williams and Herbert Witherspoon are to be the soloists.

There will be a chorus of 4,000 children, under the direction of Katherine Ziegen, a male chorus taken from the five German singing societies of Trenton, a chorus of 200 voices, conducted by Julius Kümme, the well known chorus director of Philadelphia, in addition to the festival chorus which is made up of 300 mixed voices.

The festival music will be played by the Metropolitan Opera House Orchestra, conducted by Richard Hageman.

The local orchestra of fifty musicians, conducted by Albert G. Stretch, augmented by twenty members of the Philadelphia Symphony Orchestra, will also play at the festival.

The officials of the festival are: Mrs. W. Otto Polemann, president; Mahlon R. Margerum, first vice-president; Harry A. Hill, second vice-president; Edward W. Dunham, treasurer; Marvin A. Riley, secretary; Hervey S. Moore, counsel.

PROGRAM.

Sunday afternoon, May 17, at 4.15—"The Seven Last Words of Christ." Sung by the Trenton Festival Chorus, Otto Polemann, conductor, assisted by soloists James A. Newell, Raymond Parker and Carolyn Edmond, and accompanied by the Trenton Festival Orchestra, Albert T. Stretch, director.

Monday night, at 8.15—Chorus of German singers in selected numbers, Ernestine Schumann-Heink and the Metropolitan Grand Opera House Orchestra, Richard Hageman, conductor.

Tuesday afternoon, May 19, at 2.15—Louise Homer; chorus of 4,000 school children conducted by Katherine Ziegen and the Metropolitan Grand Opera House Orchestra.

Tuesday night, May 19, at 8.15—The Trenton Festival Chorus, assisted by Alma Gluck, Sophie Braslau, Evan Williams and Herbert Witherspoon, accompanied by the Metropolitan Grand Opera House Orchestra, Otto Polemann, conductor.

La Forge and Casini at Music Settlement.

An interesting recital by Frank la Forge and Gutia Casini was given at the Music School Settlement, Fifty-third street and Third avenue, New York, on Thursday evening, April 30. Casini played the "Variations," by Boellman, with great brilliancy and mastery. This excellent young Russian cellist possesses an unusually brilliant technic and brings out the most difficult passages with beautiful intonation and full, sonorous tone. Mr. Casini was also heard in two groups of small numbers and the concerto in A minor by Saint-Saëns, one of the most charming bits of writing for the cello and played by Mr. Casini with rare interpretative ability. Messrs. la Forge and Casini together played the first movement of the sonata in A minor, by Grieg.

Mr. la Forge was heard in solo pieces by Chopin, Liszt, D'Albert, and in one of his own beautiful compositions, and again proved himself to be master of interpretation and style and to be possessed of a big and trustworthy technic. The whole concert was an undeniable success, both popular and artistic.

Leon Sametini Substitutes for Eugen Ysaeye.

Leon Sametini, the well known violinist, was called at the eleventh hour to substitute for Eugen Ysaeye at a concert given at the Pabst Theatre, Milwaukee, on Tuesday evening, April 14, for the purpose of aiding Anna Bowen Shepard's music studies abroad. The other soloist was Julia Claussen, contralto, of the Chicago Grand Opera Company.

The critic on the Milwaukee Free Press voiced his opinion as follows:

Leon Sametini, the Holland violinist, disclosed fine gifts, a facile technic and a tone of searching beauty and deep richness. His Paganini, Kreisler and Wieniawski numbers were brilliantly given. (Advertisement.)

Popular Stevenson Pupils.

The growing popularity of Anne Stevenson's pupils certainly testifies to her ability as a teacher. At a musicale given by the Sorora Circle, Clarke Settlement House, Henrietta Hurwitt, one of Miss Stevenson's artist-pupils, won great applause for her singing, displaying a large, even range of voice, high pianissimo tones, and giving a very satisfactory interpretation to all her songs.

Gustav Strube to Teach This Summer.

Gustav Strube, the eminent composer and conductor, has accepted the chair of harmony and composition at the Summer School of the Peabody Conservatory of Music, Baltimore, Md., which will be in session from July 1 to August 12. Besides teaching harmony and composition, Mr. Strube will conduct courses in instrumentation and score reading. His long and varied experience as assistant conductor of the Boston Symphony Orchestra, combined

with his ability as a composer, makes him one of a very few qualified to teach these subjects. From present indications many advanced musicians who are prevented by other occupations from studying during the winter, will avail themselves of this unusual opportunity of studying with this well known musician.

Josephine Dell-Lampe Song Recital.

At New Rochelle, N. Y., last Friday evening, May 1, Josephine Dell-Lampe gave a song recital, in Germania Hall, which was listened to with demonstrative delight by a large audience. This artistic and accomplished soprano's pleasing personality is enough to win the sympathies of the audience even if she was not a singer of much skill. But the ease with which Josephine Dell-Lampe sang the trying arias from "Madame Butterfly" and "La Tosca," as well as a number of French, German and English songs, was enough to convince the most captious critic that the recitalist brought to her task an ample technic and a judg-



JOHN PHILIP SOUSA.

A guest of honor at the Rubinstein Club's "White Breakfast."

ment broadened by experience. Flowers and applause were generously bestowed on the charming artist.

An unusual feature of the program was a group of songs by three different members of the Lampe family—namely, Johann Friedrich Lampe, who did his work in England in the eighteenth century; J. Bodewalt Lampe, the New York composer, and J. Bodewalt Dell-Lampe, a son of the recital giver, who is now a student in Germany.

Josephine Dell-Lampe had the assistance of her husband, the violinist and composer, J. Bodewalt Lampe, and of Arthur J. Archambault, who interpreted compositions by Chopin and Liszt in a most enjoyable manner, for which he was loudly applauded. Dorothy Henrietta Lampe played the accompaniments sympathetically.

Golf and Music.

[The winner of the contralto prize at the Guildhall School of Music attributed her success to golf.—London Daily Mail.]

When strains from Puccini are whistled by caddies,

The muscular maid and the masculine minx

Must hie them in tears to compassionate daddies,

For musical maidens have captured the links!

Perchance you may find one improving her putting
And thrilling on C in a tremulous shriek,
Or warbling a trifle by Lambert or Nutting
Whilst "trying for distance" with brassie and cleek!

Full oft you may hear her arpeggios sweeping
Like songs of a thrush from a thicket of trees,
For even when bunkered, be sure she is keeping
Her temper and tempo with consummate ease!

And, free from the fetter-like vapors that shackle
The wan neurasthenic who raves of her art,
The girl who can handle a niblick will tackle
Debussy and Strauss with resolute heart!

Ye embryo Melbas, intent on "arriving,"

Be sure that our "stars" are robust as they're keen;
If you build up your strength with "approaching" and
"driving,"

You won't lose your nerve when you get "on the green."

—London Opinion.

HARTFORD NOTES.

Hartford, Conn., April 25, 1914.

April 2 this city was visited by Paderewski, who gave a piano recital.

At the beginning of the season it was rumored that Hartford was not to be visited by the Boston Symphony Orchestra this year. However, thanks to the firm of Gallup & Alfred, which has brought the orchestra here in past years, Hartford was able to have two concerts. On Tuesday evening, April 7, the second one was given. The program was as below: Symphony No. 4, F minor, Tchaikowsky; caprice on Spanish themes, Rimsky-Korsakoff; suite No. 1, from "L'Arlesienne," Bizet; symphonic poem, No. 3, "The Preludes," Liszt, Dr. Karl Muck was called back again and again, and he shared with his men the applause of the enraptured audience.

Piano recitals have been one of the outstanding features of the musical season in Hartford this year. Harold Bauer appeared on April 17, at Unity Hall, this being his second recital here this season. A large percentage of the audience, as might be expected, was formed by the local pianists and teachers, and surely this wonderful playing must have been an inspiration of lasting value.

The Choral Club of Hartford gave the second and last concert of its seventh season on the evening of April 24. These concerts are among the most popular of any that Hartford is favored with during the entire season and Friday's was no exception. The first number was "At the Altar of Truth," Mohr. Three songs from the German were next rendered by the club, and then Thomas Chalmers, baritone soloist, sang the "Pagliacci" prologue in a delightful manner. Two MacDowell numbers, "Hush, Hush!" and "The Witch," came next, and the first part of the program was closed by a brilliant performance of "Castilla," Protheroe, by the club with piano accompaniment.

The second part opened with a group of two songs by the club and the "Carpathian Folk Song," by Patty Stair, was one of the most pleasing of the evening's selections.

Mr. Chalmers' luscious baritone was displayed to best advantage in his group of songs, "Lotusblume," Schumann; "Lenz," Hildach; "Aprile," Tosti; "Leezie Lindsay," Old Scotch. After much enthusiastic applauding the artist consented to give an extra number and sang one of Sidney Homer's songs.

The club next gave the two numbers which were probably the most popular on the whole program, "The Way of the World," H. B. Hatch, which had to be repeated, and the martial "Border Ballad," by the same composer. The final and the most pretentious offering was "The Farewell of Hiawatha," words by Longfellow and music by Arthur Foote. This is written for male chorus with solo baritone and piano, and the club gave a very effective rendition, although some of the vigor and enthusiasm which has been displayed at previous concerts seemed to be lacking somewhat.

As can be readily realized, the splendid success of the club is due, to a great extent, to the untiring efforts of Ralph L. Baldwin, under whose baton such a high standard of excellence has been attained. Another potent factor has been the work of Edward F. Laubin at the piano. His fine musicianship was shown not only in his numbers with the club, but also in his accompaniments for the soloist.

H. D. PRENTICE.

Lambert Honors Paderewski.

Alexander Lambert gave a reception last week at his studio in honor of Mr. and Mrs. Ignace Paderewski. Among the guests were H. H. Flagler, Daniel Frohman, Fritz Kreisler, Norme Phillips, Hans Tauscher, Ernest Urchs, M. Gorski, Maurice Halperson, Josef Hofmann and a number of Mr. Lambert's pupils.

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MOZART SOCIETY WHITE AND GOLD BREAKFAST.

Brilliant Function at the Hotel Astor Last Saturday Afternoon.

Could Mozart himself have been privileged to take a peep into the grand ballroom suite, Hotel Astor, New York, Saturday, May 2, and have seen the assemblage of nearly 2,000 white and gold gowned women, in an old fashioned garden setting, seated at tables temptingly bedecked with spring flowers in gold baskets, he would doubtless have echoed the impression of the New York clergyman, who, at the sight from one of the boxes, remarked: "This is one of the most imposing sights I ever saw—and every one an American Beauty rose," and experienced a feeling of just pride at this exceptionally strong link in the chain of Mozart devotees, which bears the name of the immortal man—the New York Mozart Society.

It was the fifth annual White and Gold Breakfast of the society and a day not soon to be forgotten by the members and friends—a beautiful May day without, and one of spring joy and gladness within.

At 11 o'clock, Mrs. Noble McConnell, the president of the society, received in the rose room. At 12 noon, the president, the reception committee and the president's guests were conducted by two pages, in white velvet suits and carrying gold bugles, charming escorts attired in Watteau costumes, between an aisle formed by the quaintly gowned, white wigged breakfast committee, to the president's table in the grand ballroom, where the breakfast was served.

"The Star Spangled Banner" and "The Lord Is My Shepherd," played by Liff's military band and sung by the members and guests, preceded the musical program given by the band during the serving of the menu.

Perhaps one of the most interesting and attractive features of the day was the exchange of gifts, which consisted of a handsome gold "throne chair" from the breakfast committee to their "queen," as they styled the president; flowers in profusion, a handsome bracelet, etc., followed. From the president to her chairmen of committees and aids a badge set in diamonds, a pearl rope and many other gifts of like value were presented. Mr. and Mrs. Clarence Montague Rivers presented the society with a handsome Mozart banner.

At 2 o'clock the Mozart gentlemen attachés were allowed to appear in the boxes and listen to the musical program scheduled for that hour, likewise to participate in the remaining festivities of the day, making a genuine "family party."

Frances Alda, of the Metropolitan Opera Company; Gutia Casini, the Russian cellist, and Frank la Forge, pi-



MRS. NOBLE McCONNELL,
President New York Mozart Society.

anist, were at their best in the following numbers, giving a highly pleasing and satisfactory rendition in each case:

Chanson d'Amour.....	Sammartini
At the Fountain.....	Davidoff
Nymphs and Shepherds.....	Purcell
Ouvre Tes Yeux Bleus.....	Massenet
Si Les Fleurs.....	Massenet
Gavotte (from Manon).....	Massenet
When the Roses Bloom.....	Reichardt
A Des Oiseaux.....	Hue

Si Tu Le Veux.....	Koechlin
Pastorale.....	Carey
Berceuse.....	Mme. Alda
Scherzo.....	Jarnfeldt
An Open Secret.....	Klengel
My Laddie.....	Mr. Casini
Expectancy.....	Woodman
Vissi d'Arte (from Tosca), with cello.....	Thayer
Barcarolle (Tales of Hoffmann), with cello.....	La Forge
	Puccini
	Offenbach

A young violinist from Schenectady, Edward A. Rice, exhibited much talent in the "Spanish Dances," by Pablo de Sarasate.

At four o'clock, contest dancing in the modern dances took place in the rose room and general dancing in the laurel room. For the competitive dancing valuable and handsome prizes were given by Mrs. McConnell.

The following were the president's guests:

Frances Alda, Lulu Bride, Mrs. Thomas W. Churchill, Frances Coles, Mrs. Edward Fifield, Mrs. John Greene, Mary E. Haldeman, Mrs. Edward Jenks, Mrs. Edwin A. Keigwin, Mrs. James McCullough, Catharine Martin, Mrs. Elmore R. McIntosh, Mrs. Henry Pearson, Winifred Palmer, Mrs. Louis Ralston, Grace Strachan, Miss M. E. Southworth, (MUSICAL COURIER representative), Mrs. Mirabeau L. Towns.

Below are the officers and directors of the society:

Mrs. Noble McConnell, president; Charlotte B. Wilbour, first vice-president; Mrs. Homer Lee, second vice-president; Mrs. Claude Montague Rivers, third vice-president; Mrs. Clarence Burns, fourth vice-president; Etta van Rensselaer Melvin, treasurer; Mrs. Frederic Cushing Stevens, recording secretary; Mrs. Francis MacDonald Sinclair, corresponding secretary.

Directors: Mrs. Adolph J. Wells, Mrs. Edwin Palmer, Mrs. J. Schenck van Sieten, Eleanor Walker, Edith M. Ruland, Mrs. Robert R. Heywood, Mrs. Augustus C. Corby.

Mrs. Samuel Gardin Estabrook, chairman, committee of arrangements; Mrs. Enhaus, chairman, membership committee; Mrs. Samuel Gardner Estabrook, chairman, breakfast committee.

Josephine McEwen, chairman, ushers; Harriett Evelyn Estabrook, Fannie Goepel, Maude A. Munn Jones, Ruth Pearson, Marion Lord Sellers, Helen Adele Sellers, Elsie Theurer, Mabel Walker, president's escort; Mrs. Peter F. Diehl, president's aide; Mrs. John J. Hayes, chairman, box committee; Master Harold Alexander Sellers, Master Clinton Randolph MacFarland, pages to the president.

Mrs. Donald McLean, honorary member; Mrs. Francis MacDonald Sinclair, honorary active member; Mrs. Joseph Alexander Sellers, chairman, president's cabinet; Alice White, chairman, junior cabinet; Mrs. Herbert S. Crawford, chairman, reception committee.

Beethoven Trio's Chicago Success.

The Beethoven Trio gave its annual concert in the Comedy Theatre on April 19, with what decided success the following press criticisms will show:

"The Beethoven Trio, of Chicago, whose component parts are Jennette Loudon, piano; Otto B. Roehrborn, violin, and Carl Brueckner, cello, gave a program rather more intimate in character. Two trios, Beethoven's op. 97, and Arensky's op. 32, and the Strauss sonata for cello and piano were played. This is chamber music of lofty character, and the section of the program heard indicated that it was all receiving a performance worthy of it. The three artists have been associated in this organization for eight years. In that time, and because they were musicians of the first rank in the beginning, they have learned to play with the abnegation of self, the one for all and all for one feeling which makes the perfect ensemble. They have beauty of tone, a fine balance, and a perfect inter-relation, and as a result their playing yesterday was good to hear."—Chicago Journal, April 20, 1914.

"Miss Loudon and Mr. Brueckner read the Strauss sonata beautifully, and its cantilene of the slow movement was a luscious cantilene. The Arensky trio, a graceful if shallow composition, served as an excellent foil for the more severe works. Many were the deft touches of interpretation during the first movement, barely free enough to be called rhapsodic, and yet softening the studied melodiousness distinguishing Arensky's creations.

"From a coldly analytical viewpoint, the playing of yesterday was the best the Beethoven Trio has given us. The ensemble technic is finished, the interpretations are searchingly developed and well proportioned."—Inter-Ocean, April 20, 1914.

"The Beethoven Trio set forth the finest ideals of the rare and noble art of ensemble in their program given in the Comedy Theatre Sunday afternoon. The Beethoven trio, op. 97, is one of the great things in the literature, and as these artists gave it, it is to be recorded one of the most satisfying moments of the season. Beautifully fin-

ished, and for that reason quite acceptable in serious concert, was the performance of Arensky's trivial trio, op. 32.

"Mr. Brueckner and Miss Loudon also gave a thoroughly worthy reading of the difficult Strauss cello sonata. Mr. Brueckner's tone is remarkable for its soft fullness and warmth, and he made the lyric moments rarely beautiful. Miss Loudon made the piano part brilliant."—Chicago Tribune.

"Strauss' sonata for violoncello and piano was the sole portion of a chamber music concert given on Sunday by the Beethoven Trio, which was heard for the purpose of



BEETHOVEN TRIO.

review in these columns. This composition was excellently interpreted by Miss Loudon, as to the piano part, and by Mr. Brueckner as to that for violoncello. The latter disclosed a beautiful tone and convincing musicianship. Miss Loudon played the music written by Strauss for piano with excellent taste."—Chicago Record Herald.

"Beethoven's trio, op. 97, is no sensational musical piece, and the three artists engaged in its interpretation yesterday gave it the sane and artistic musical reading which this, 'The Beethoven Trio' is known to present in all their musical offerings."—Chicago Examiner.

"In Howard Theatre Otto B. Roehrborn, violinist; Carl Brueckner, cellist, and Jennette Loudon, pianist, an artistic aggregation which, under the name of the Beethoven Trio, has already won a good clientele for their serious and artistic aims, gave a concert. The ensemble of the three artists, who, as the program stated, can boast of eight years of association, displayed a delightful understanding between the three artists as to interpretation, phrasing, and tonal and dynamic shading. From the evident aim of each member to subordinate himself to the whole, results that harmonious working together, which is the quintessence of true chamber music. Jennette Loudon, as the leader at the piano, is in the right place. She can fortunately pride herself upon having found in Messrs. Roehrborn and Brueckner musical aids and artistic advisers, who, in addition to technical ability and musical culture, have also, above all, that necessary routine and experience to develop chamber music according to truly artistic principles.

"The program offered as its most valuable number the great B major trio, op. 97, of Beethoven, whose interpretation presented a truly critical evidence of the artistic capabilities of the artists. From the point of style it was impeccable, as in the manner in which the individual voices by turns standing out were in turn subordinated to each other. The scherzo was a great success, although the unevenness of writing in the piano part in the rapid last movement stood somewhat in the way of effect. The other numbers consisted of the Richard Strauss cello sonata and the Arensky trio, op. 32."—Translation from the Staats-Zeitung, April 20, 1914.

Ottile Metzger's "Welcome Home."

When Ottile Metzger arrived in Hamburg to resume her engagement at the Opera there she found a very pleasant "welcome home" awaiting her in the form of being scheduled to sing four roles, Amneris, Azucena, Dalilah and Waltraute, all in five days. These are about her most popular roles with the Hamburg opera goers, and the great contralto was glad to resume her operatic work after her concert tour in America.

The Prima's Husband—I see a Stock Exchange seat has sold for \$50,000.

The Prima—My! How I'd like to sing in that house.
—New York Evening Post.

Winifred Bambrick, Harpist.

Winifred Bambrick, a brilliant Canadian harpist, is now located in New York and has been heard on several occasions in this and neighboring cities. It appears to be the unanimous opinion of the critics that she is a player of unusual brilliancy and talent, and that she possesses not only a remarkable technical equipment, but a deep musical feeling as well.

Miss Bambrick is still quite young and has but recently completed her musical education, but it is evident that with such a talent of such great brilliancy and precocity an im-



WINIFRED BAMBRICK.

mediate success and a brilliant future is assured. One of the most surprising features of Miss Bambrick's playing is the solid, deep and resonant tone which she produces from her instrument. The harp in her hands ceases to be a small toned instrument, and she is able to fill with her magnificent tone even the largest auditorium. She is to accompany Mrs. Frank King Clark on her tour next fall, and it is rumored that she will make a tour of her own, beginning in the early fall.

McCormack's Final Concert.

No possible doubt can exist as to the popularity of John McCormack, the Irish tenor, after last Sunday night's concert in Carnegie Hall, New York. Only a fortnight previous, McCormack filled the New York Hippodrome, and last Sunday night not an available spot was left in Carnegie Hall, even the stage was packed. Besides this, hundreds were turned away unable to gain admission.

No wonder this is so, for John McCormack has won his way to the hearts of the multitude by his sympathetic voice and intelligent use of it. Whatever McCormack sings, whether an Italian operatic aria or a simple Irish ballad, it carries the stamp of artistic finish.

Sunday evening proved to be one of great enjoyment to the vast assemblage that gathered to hear the Irish tenor and the demands upon him for encores were enough to double the program.

McCormack was in splendid voice. He began the program with the aria, "Una furtiva lagrima," from "L'elisir d'amore," and then gave Schubert's "Ave Maria," followed by two songs by Cadman and Leoncavallo's "Matinata." Later he sang a number of Irish songs in his inimitable manner and closed the program with an excerpt from Liza Lehmann's "In a Persian Garden."

Donald McBeath, a young Australian violinist, was heard in an air from Goldmark's concerto and in the Vieuxtemps ballade and polonaise and some lesser works. The young violinist proved to be quite acceptable. The accompanist was Vincent O'Brien. The concert was the final one of McCormack's American tour and his season throughout has been one of immense triumph throughout the Continent.

McCormack sailed on the Kaiser Wilhelm II, Monday night, for London, to fill his engagement at Covent Garden. His manager, Charles L. Wagner, brings him back to this country next season for another extended concert tour.

Bach Festival Soloists.

Bethlehem, Pa., May 1, 1914.

Dr. J. Fred Wolle, conductor of the Bach Choir, today announced the following soloists for the Bach Festival to

be held in Packer Memorial Church, Lehigh University, on May 29 and 30: Helen Boice Hunsicker, of Weehawken, N. J., soprano; Lucy A. Brickenstein, of Washington, D. C., soprano; Maude Sproule, of Philadelphia, contralto; Nicholas Douthy, of Philadelphia, tenor, and Horatio Connell, of Philadelphia, bass.

Mr. Douthy has sung at each of the preceding eight Bethlehem Festivals. Mr. Connell was a Bach soloist last year. Miss Brickenstein, formerly a resident of Bethlehem, was a member of the choir when it was organized in 1900, and has returned to sing in the chorus at most of the festivals since. Mrs. Hunsicker and Miss Sproule are new to Bach solo work.

LOS ANGELES MUSICAL SEASON ON THE WANE

Contracts Being Closed for Next Year—Cadman's Trio Repeated—Prima Donna Starts Eastward—A New Recital Hall.

1110 W. Washington Street,
Los Angeles, Cal., April 18, 1914.

The season is nearing its close. The Woman's Orchestra, with Olga Steeb, soloist, gave its closing concert April 24 and April 28 Mischa Elman closes the Philharmonic night series, and the Flonzaley Quartet will close the matinee series on the afternoon of May 9 in Los Angeles. Mr. Elman will also close the series in Fresno and San Diego, and the Flonzaley Quartet will close in Sacramento, Pasadena, Palo Alto and San José.

Manager L. E. Behymer announces that the contracts closed for next year up to date are with Josef Lhevinne, Efrem Zimbalist, Alma Gluck, Julia Culp and Olive Fremstad.

CADMAN'S TRIO REPEATED.

It was a matter of sincere regret to me to miss the closing concert of the Brahms Quintet, because this event was



YVONNE DE TREVILLE IN A JAPANESE GARDEN IN SOUTHERN CALIFORNIA.

especially interesting, owing to the fact that Charles Wakefield Cadman's trio was repeated and the critics all agreed that it gained added beauties in the smaller concert hall. Also Clifford Lott's group of songs by Waldo F. Chase have been especially highly spoken of.

PUPILS OF COLLEGE OF MUSIC HEARD.

The pupils of the following teachers of the University of Southern California College of Music gave an interesting recital, April 17, in Blanchard Hall: Voice, Norma Rockhold Robbins, Horatio Cogswell, Mrs. Henry Sanger; piano, Prof. W. F. Skeele, M. Esther Davidson, Adelaide Trowbridge; violin, C. E. Pemberton.

ZIELINSKI'S RUSSIAN PROGRAM.

One of Jaroslav de Zielinski's characteristically interesting musicales was given at his home, on March 28, when an interesting program of Russian music was listened to by a large number of friends.

OPENING OF THE NEW MOROSCO HALL.

Mr. Davis, of the Majestic Theatre Building, issued invitations to an excellent program for Friday night, April 10, as a formal opening of the Morosco recital hall on the eighth floor of the Majestic Building.

DE TREVILLE LEAVES FOR THE EAST.

Yvonne de Treville returned to Los Angeles for a short visit before leaving for the East and the South. She filled

three successful engagements in San Francisco, the last being a concert at the Greek Theatre, Berkeley, Cal., on Good Friday afternoon, which affair closed with the "Stabat Mater." This was given with a chorus of 150 from San Francisco, Oakland and Berkeley and an orchestra of sixty pieces under the direction of Paul Steindorf.

Charles Wakefield Cadman is writing another song especially for Mlle. de Treville, to be used on her next year's programs. The many friends of the popular prima donna look forward to meeting and hearing her again.

NELLIE F. CLENCH.

Nellie F. Clench gave a demonstration and program with some of her young pupils the latter part of March. Before the regular program she demonstrated sight reading and position, beginning with the youngest pupil, little Celeste Ryas, age four and a half years. She also showed the ear training which her method developed to a remarkable degree. The pupils taking part were: Celeste Ryas, Dorothy Prendergast, Walter Preston, Harold Prendergast, Nell Wilson, Mildred Stone and Grace Wing.

JANE CATHERWOOD.

Wittgenstein an Intelligent Artist.

In Victor Wittgenstein, the young American pianist, who made his auspicious debut in this country early in the present season and who has been following up that first splendid success with many others throughout the country wherever he has played, an intelligent artist is found; one who gives fair promise of doing big things in the piano world.

Mr. Wittgenstein received most of his musical training in Berlin and previous to his home coming played in several of the larger European centers. The foreign critics were unanimous in their praise of the exceptional ability of the young artist and united, with glowing terms, in predicting a brilliant future for him. Abroad he was credited with being a thoroughly trained artist, who, besides possessing the technic of the virtuoso has the indispensable and unusual musical intelligence which makes one anticipate genuine intellectual enjoyment in his work. Apart from his finished technic and a superior mastery of dynamics, attainments so clearly evident when he was heard at his first New York recital in Aeolian Hall, he possesses much real youthful enthusiasm; power and almost feminine tenderness are blended into his performances as well as masculine energy and that dreamy imagination peculiar to ideal youth.

When Wittgenstein played the Beethoven D major sonata and the MacDowell "Sonata Tragica" in succession at his first New York recital, various critics commented upon the brilliancy of his success. It is now seemingly safe to predict that those self same critics are liable to need more space for their commendations of his resource-



VICTOR WITTGENSTEIN.

fulness in the near future, for Wittgenstein has made known his intention of playing at his next season's New York concert three concertos with orchestral accompaniment.

Margaret Harrison's Engagements.

Margaret Harrison has been engaged to sing at Long Branch, N. J., and Westwood, N. J., with the George Carré Choral Concerts. At the Long Branch concert on May 12 "Victory Divine," by Marks, is to be given. Miss Harrison has also been engaged to sing during this month with Dr. Jackson's chorus at Walden, N. Y., when "The Creation" will be sung.

MINNEAPOLIS NEWS RELATED BY A VISITOR.

Musical Courier Chicago Representative Finds Considerable Activity in the Twin City.

Minneapolis, Minn., April 30, 1914.

Coming back to the Twin Cities to report especially for the *MUSICAL COURIER* the meeting of the Supervisors of Music National Conference, which took place in Minneapolis this week, the writer found upon reaching the scene of activities so many interesting subjects for musical comment that it is necessary to relinquish the assignment to Ruth Anderson, the local representative of the *MUSICAL COURIER* here.

The above remarks are not registered with the idea of detracting from the excellent impression made upon this writer by a short visit to the Supervisors of Music or to their meeting at the West Hotel, but because, finding so many supervisors were representatives of the gentle sex, he, accordingly, thought best to have the regular correspondent on the field attend the meetings, while he spent his time visiting schools and studios; he also heard a very interesting concert at the Auditorium.

Last winter Leonard Lieblich, editor-in-chief of this paper, visited the same schools and teachers, and his visit has been an inspiration to many of those interviewed on a return journey by the present writer.

AMATEUR ORCHESTRAL CONCERT.

At the Auditorium, on Tuesday evening, April 28, a concert was given by an amateur orchestra, under the auspices of the City and County Entertainment Association, for the benefit of the Welfare League of Minneapolis. The amateur orchestras here comprise the Minneapolis Amateur Symphony Orchestra, Heinrich Hoevel, conductor; Y. M. C. A. Orchestra, Ruth Anderson, conductor, and the Orchestral Art Society, William MacPhail, conductor. On this occasion the three orchestras combined and made up a body of over one hundred players.

Before reviewing the concert a word should be said of these orchestras, which, by the way, are perhaps the best amateur orchestras in this country. These organizations show once more that Minneapolis, musically speaking, can compare most favorably with cities having a much greater population, such as Philadelphia, Detroit, San Francisco, Los Angeles and Cleveland.

The Minneapolis Amateur Symphony Orchestra has for its conductor Heinrich Hoevel, and counts among its officers, directors, contributors and guarantors from the elite of the social set, as well as the principal bankers and merchants in the city.

The Y. M. C. A. Orchestra (thirty-two members) has played every Sunday afternoon for twenty-seven consecutive weeks this season, giving three to five numbers at each concert, with practically no repetition. They have played fourteen standard overtures, accompanied seven piano concertos, two violin solos, beside countless smaller numbers. This orchestra is directed and conducted by Ruth Anderson, an excellent violinist, and the newly appointed local representative for the *MUSICAL COURIER*.

The Orchestral Art Society, William MacPhail, conductor, is made up most entirely of stringed instruments. Its main object is to give the student of orchestral instruments experience and the knowledge of better music. Rehearsals are held weekly for eight weeks in advance of each of the two concerts given annually. The orchestra is maintained and supported by the MacPhail Violin School.

The combined forces were heard at the concert above referred to in Faust's "March Carnival," Mozart's overture to "Titus," both numbers well rendered under the able baton of Conductor Hoevel, and won the approval of the four thousand music lovers who nearly filled the large auditorium.

Under the leadership of Miss Anderson the orchestra gave of its best and played superbly the three dances by German, "Morris Dance," "Shepherd's Dance" and "Torch Dance." Miss Anderson proved to be at ease at the conductor's desk; her beat is virile and distinct, and she at all times had her forces well in hand, getting out of her players the best that was in them and giving an illuminating and interesting reading of those three popular and charming dances.

William MacPhail, Minneapolis' best known violin instructor, proved to be a well routinized and experienced conductor, as under his guidance the amateur orchestra was transformed into professional like symphony orchestra, and indeed few orchestras could have interpreted as well the Grieg "Asa's Death" from the "Peer Gynt" suite and the Schubert's "March Militaire." Mr. MacPhail could, if so were his wishes, be in line for the position of conductor of a fine symphony orchestra, and, indeed, judging by the manner in which he triumphed with his

raw material, he would, at the head of a professional orchestra, secure brilliant results and win recognition as one of the most gifted of the American born conductors.

Yet Mr. MacPhail owns a violin school which has increased 100 per cent. this season over last; he is busy, very busy, is lionized in his home town, and does not aspire to reach any higher goal than to keep his school in the lead of any other similar institution in the Northwest.

Assisting the orchestra were two soloists, Alma Johnson Porteous, contralto, and Thomas G. McCracken, tenor. Mr. McCracken was heard in "The Joy of the Morning," by Ware; in Van der Stucken's "Oh Come With Me in the Summer Night"; in two songs by Ronald and in Rhys Herbert's "In the Forest Fair." Mr. McCracken is the possessor of a small tenor voice, poorly handled, and limited in the high registers; furthermore, on this occasion it was forced beyond its power and the results obtained were unpleasant to the ear.

Mrs. Porteous, who, I am informed, is the leading contralto in the city, made a poor impression on at least one auditor. Her voice is cold, colorless and shrill in the higher range. However, Mrs. Porteous knows how to guide her organ, and she gave a good interpretation of "Chanson des Baisers," by Bernberg, which song, for some inexplicable reason, was sung in Italian. In her second group Mrs. Porteous was at her best, and though she flatted on one occasion and on another one cleverly covered a regrettable accident, she disclosed an understanding of her songs in a good reading of Quilter's "Where Sleeps the Crimson Petal," Thompson's "You," yet in the "Eagle," by Bush, the contralto committed several sins, not only vocally, but interpretatively as well. Both singers had excellent support from Louise P. Albee, who played artistic accompaniments on the piano.

The national anthem "America," with audience, orchestra and organ, at which Hamlin Hunt presided, concluded a most enjoyable evening.

NORTHWESTERN CONSERVATORY.

An unheralded visit to the Northwestern Conservatory brought out the fact that good management will bring good results, this fact being even more clear to the eyes of the visitor than upon any of his previous visits. A large body of students were seen waiting in the reception hall, each and every studio was occupied and the air had the clean atmosphere desirable in music schools of high standing. This week the students of the School of Opera will present "The Mikado" with orchestra scenery, costumes and all the necessary paraphernalia. The performance will take place in one of the large halls and a review will appear in the Minneapolis letter next week.

During my visit to the school I was informed that Miss Evers, the president of the institution and also directress of Stanley Hall, a school and college for young ladies, would return to Minneapolis next week. Miss Evers, who spent most of the winter months on the continent, reached New York this week and visited several musical schools in the East previous to her return to "Home, Sweet Home." Miss Evers had no reason to feel uneasy at her long absence as in the interim her place was well filled by Estelle Holbrook.

MINNEAPOLIS SCHOOL OF MUSIC.

Here also the visitor saw with his own eyes that every one was busy to the limit, and that only lunch time was recreation hour at the school. Teachers here start to work at eight in the morning and close their pianos at six in the evening, and some of them have barely time for lunch. Director Pontius found only a few minutes to receive his old friend from the *MUSICAL COURIER*, and he had to excuse himself from a vocal pupil for the shortest space of time ever before given this reporter at the Minneapolis School of Music. Mr. Pontius, who is the proud possessor of a Ford touring car, told his old friend that "the machine was in the paint shop and would not be ready for at least a week." Having previously enjoyed Mr. Pontius' very fine Ford touring car, I again thanked him for his very kind invitation.

Mr. Holt, the other director of the school, heads the dramatic department. In all probability he must have been very busy, as he could not be seen anywhere by the curious visitor. Others seen only for a second at the school were Giuseppe Fabbrini, head of the piano department, and the charming young lady in the office. Mr. Fabbrini had just returned from an appearance at the festival given last week at Little Rock, Ark., where he won an overwhelming success.

PRIVATE TEACHERS.

The private teachers here are also very busy. Every one in this part of the country takes music lessons, at least it seems so judging from the overflow of teachers. Those visited were rather busy, but I was told by several that Minneapolis had now too many teachers, especially unworthy exponents of vocal art, and several of the best known teachers want the State of Minnesota to pass a law similar to the one which compels State examination before practising law, surgery, dentistry, and I think chir-

opody. At this early date, on the wall of several studios may be seen nicely framed diplomas which read very much like those certificates owned and hung in barber shops in the State of Illinois.

WILLIAM MACPHAIL.

William MacPhail directs and owns the largest violin school in the Northwest and is one of the best pupils ever brought out by Sevcik, whose picture inscribed to Mr. MacPhail shows this autograph: "To my talented pupil, William MacPhail, Professor Sevcik." The MacPhail School is devoted solely to the teaching of violin from beginning either to orchestra or concert work. The school has an enrollment of nearly two hundred students, and William MacPhail expects even bigger results in the near future. He is very busy, but gave half an hour of his precious time to the visitor. Really busy people do not speak about being occupied any more than a multi-millionaire speaks of his wealth, and busy Mr. MacPhail spoke about Europe, like a man who has spent profitably several years among the continent's best known artists and musicians, and though a professional, the talented Minneapolis violinist forgot to speak about himself. This from a musician is wonderful, yet I met another musician in Minneapolis, Margaret Drew, piano teacher, who had nothing to say about herself.

MISS DREW.

Always busy, polite, and up-to-date on any musical topic, Miss Drew is a distinguished personality in the Northwest. A reader for many years of the *MUSICAL COURIER*, she is conversant with the happenings of her confreres all over the musical world, and can tell when and where this or that pianist last appeared, what he or she played, and how well or poorly he or she was received.

Many other musicians were seen, but they, too, were old acquaintances, and as the *MUSICAL COURIER* had sent ye scribe on a mission not of server, but especially to be a hearer at the Supervisors' Conference. The material obtained will be used after our next visit. In the interval, many thanks for a most cordial welcome.

NOTES.

Frederic C. Freemantel, who is with the Minneapolis Symphony Orchestra on its spring tour, is having splendid success wherever he is singing. He has already appeared with the orchestra at over twenty concerts during the first two weeks, including big musical festivals held at Winnipeg, Man.; Fargo, N. D.; Red Wing, Minn.; Northfield, Minn.; La Crosse, Wis.; Madison, Wis.; Kirksville, Mo., and has sung the "Swan" and "Skylark" twice, the "Manzoni" requiem (Verdi), with great success. During Mr. Freemantel's absence with the orchestra Mrs. Freemantel has assumed full charge of the Freemantel studios in the Handicraft Guild Building.

Mabel Larkin, a professional pupil of Mr. Freemantel, who is now coaching with Mrs. Freemantel, will render a group of songs at the Auditorium on May 3, singing the "Manon" aria, by Massenet; "Now Sleeps the Crimson Petal," Quilter; "A Spirit Flower," Tipton; "Im Kalme," Grieg, and "June Morning," Willeby. RENE DEVRIES.

Ellis Clark Hammann in Recital.

On Sunday evening, April 26, Ellis Clark Hammann, organist at Calvary M. E. Church, Philadelphia, directed a splendid performance of Haydn's "Creation." In addition to his work at this well known Philadelphia church, both as organist and as director of music, he has had a very busy season as solo pianist and as accompanist, having acted in that capacity for some of the best known musicians who appeared before the public this past season.

Harriet Scholder-Edlin Plays.

Harriet Scholder-Edlin was scheduled to play the Liszt A major piano concerto at the Savannah, Ga., Festival, on May 4, with the Metropolitan Opera House Orchestra. On May 9 the same artist is to appear at a musicale given by Mrs. Samuel Untermeyer at her Greystone (Yonkers) residence for the American Poetry Society, and will play Chopin's F minor concerto with string quintet accompaniment.

Albert Schott to Come.

Albert Schott, the tenor (and nephew of Anton Schott, the great Wagner singer of a former day), will undertake an American concert tour next season and is expected to arrive in this country early in the fall. Full announcement of all his plans will be made later in the *MUSICAL COURIER*.

Austin Violin Recital May 10.

At the Musin Virtuoso School for the Violin, 51 West Seventy-sixth street, New York next Sunday, May 10, at 4 p. m., Florence Austin will give a solo recital, consisting of the three concertos by Wieniawski, Vieuxtemps and Mendelssohn. Edna Rothwell will be at the piano. Invitations may be had on application.

DES MOINES VISITED BY CHICAGO GRAND OPERA COMPANY.

"Thais" Given in the Coliseum—Ogden Course Ends for the Season—Fortnightly Musical Club Members Entertained—Notes.

Des Moines, Ia., April 24, 1914.

The much talked of and long awaited appearance in this city of the Chicago Grand Opera Company, came to a full realization Monday night, April 13, at the Coliseum. The opera chosen for presentation in Des Moines was "Thais," with Mary Garden in the title role. Assisting her were Dufranne, Warnery, Nicholay, Huberdeau, Minnie Egner and Louise Berat, Cleofonte Campanini, musical director.

It is the general consensus of opinion that "Thais" was presented with an elaborateness of detail and oriental splendor, the like of which has never been seen or heard here. And there was an immense attendance.

The splendid singing of Dufranne as Athanael rather carried off the vocal honors of the performance. The orchestra was superb, many considering this the most interesting feature of the evening. But with it all there were disappointments. The Coliseum is not a suitable place for the giving of grand opera. Many left the building greatly disappointed at their inability to see and did not hesitate to say so. The most that can be said is: Des Moines has been given a taste of real grand opera to talk about, both before and after taking.

Twenty-five good, patriotic and true men guaranteed the money to make the experiment possible, and it is a debatable question whether or not the same men would repeat the experiment.

OGDEN COURSE CLOSES.

The George Frederick Ogden Subscription Course was brought to a close by the concert of Teresa Carreño, at the Plymouth Congregational Church, on Tuesday evening. Her appearance on Mr. Ogden's course was in substitution for that of Mme. Matzenauer, who was forced to cancel her engagement on account of physical indisposition.

Mme. Matzenauer has been engaged by Mr. Ogden to give the opening concert of his next season's course and his patrons will be all the more eager to hear this great contralto, for having been so keenly disappointed at her non-appearance this season.

Mr. Ogden's course this season has been noteworthy from a musical standpoint and has included Harold Bauer, pianist; Myrtle Elynn, pianist, and Clarence Whitehill, baritone, in joint recital, the Kneisel Quartet and Mme. Carreño.

FORTNIGHTLY MUSICAL CLUB.

Genevieve Wheat-Baal was hostess to the Fortnightly Musical Club on Friday afternoon, at which time the opera "Boris Godounov," by Moussorgsky, was the subject for discussion. Caroline Young Smith gave the paper of the afternoon and the musical illustrations were supplied by Mrs. Roy A. Walker, pianist, and Mrs. Baal, Katharine Bray Haines and Marjorie Davis, vocalists and a chorus consisting of Mesdames deGraff, Polk, Harback, Witmer, Kirkwood, Jewett, Yonkers and Baal.

The next meeting of the club will be the annual Guest Day, and a special program is being prepared for the edification of the members and their friends. At a recent business meeting of the club Mrs. D. L. Jewett was reelected president; Mrs. Eli Grimes, vice-president; Mrs. H. H. Coggeshall, secretary and Mrs. L. R. Gaynor, treasurer.

MUSICAL SEASON NOTABLE.

The past musical season in Des Moines has been a notable one; in addition to the Ogden course previously mentioned, Dean Holmes Cowper, of Drake Conservatory of Music, has been responsible for bringing a number of the finest possible artists, including Tetrizzini, Amato, Slezak, Frances Ingram, Maggie Teyte, Charles W. Clark, Carl Flesch and Samentini, to the city, while Dr. M. L. Bartlett presented Melba and Kubelik in joint recital, also Mischa Elman, Alma Gluck, and Sidney Silber.

Dr. Bartlett's course will be brought to a close with his fifth annual music festival on May 23. This year Dr. Bartlett will have the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor; Leonora Allen, soprano; Alma Beck, contralto; Frederick Freemantle, tenor; Theodore Harrison, bass; Richard Czerwonky, violin; Cornelius van Vliet, cello; Henry J. Williams, harp.

NOTES.

Dudley W. Fitch will become organist and choirmaster at St. Paul's Pro-Cathedral in September. The selection of Mr. Fitch, who comes from Lawrence, Mass., was determined upon when it was decided to make St. Paul's choir one of male voices only. Mr. Fitch has had wide experience in the study and training of boys' voices and is well fitted to inaugurate the new plan.

George Frederick Ogden will appear in a piano recital next Friday evening at Goshen, Ind. On his return he will visit Chicago friends for a day, returning to Des Moines

in time to preside at the organ of the Christian Science Church on Sunday morning.

Dr. M. L. Bartlett is spending a few days in Omaha with his friend and former associate, Sidney Silber, whose piano recital opened Dr. Bartlett's season last October.

A students' recital was given at Howard Hall, Drake University, on Wednesday afternoon, participated in by Wilma Long, Lucile Dedding, Averil Faulkner, Virginia Murphy, Gretchen Crawford, Helen Quick, Hazel Vigers and Adeline Egger.

CAROLINE YOUNG SMITH.

An American Sonata.

Another sonata for violin and piano appeared on the program given by Helen Desmond, pianist, and Minnie Cedargreen, violinist, at the Fine Arts Theatre. Its performance, says the Chicago Inter-Ocean of April 20, again brought Leo Sowerby into the public ear as composer. The novelty's first reading was highly creditable to the young women, and the work itself, a serious and

thoroughly individual score, won unqualified approval from a discriminating audience.

Mr. Sowerby has avoided the pitfalls lurking in his concerto played at the first "American composers' concert" of last November. The sonata is of moderate length, of less complexity and of greater thematic appeal. It is also a creation of admirable structural strength. In its harmonic aspects it is a fascinating thing to hear, and the exceeding cleverness of its development sections, coupled with an instinctive sense of dramatic point, make the slow movement (a variation form freely treated) and the finale strikingly successful.

This young man has accomplished a creation of real worth in this sonata, and it takes rank with the truly significant novelties of the chamber music season.

The Customer—These grand opera phonograph records are no good. I can't get anything out of half of them.

The Salesman—Yes; they are our finest achievement. You never can tell when they'll sing, they're so temperamental.—Puck.

The story of Mme. Olive Fremstad's farewell performance at the Metropolitan Opera House, Thursday Evening, April 23, as told in the "Times" "Tribune" "Sun" and "Press" of April 24, 1914.

New York Tribune

Olive Fremstad's last appearance for the season at the Metropolitan Opera House drew from the usually self-contained audience there the most remarkable demonstration ever given to an artist in the history of New York opera. Both at the end of the second act and at the close of the opera the cheers were deafening, and the last farewell was a tribute that rivaled in length the Caruso-Farrar scenes of the night before and surpassed it in depth of feeling.

The tribute was absolutely spontaneous and sincere with no suggestion of a claque, orchestra and balconies. When the curtain fell on the last act, and the artist was called out, a demonstration began that lasted nineteen minutes. The asbestos curtain was lowered four times in an effort to halt the cheers and drive the audience home, but not until Mme. Fremstad had appeared and bowed more than forty times would her admirers depart from the house. From all parts of the building they streamed toward the stage, cheered and applauded with hands and feet, hurled flowers over the footlights and threw kisses to their favorite.

The opera was "Lohengrin," in which Mme. Fremstad was singing "Elsa," and there was also a great demonstration after the fall of the curtain on the second act. As the soprano stepped before the curtain the whole house rose to greet her, and volleys of cheers mingled with the storm of hand-clapping. At the tenth call she broke down, her tears streaming. But the audience kept up its demonstration until, at the twenty-first call, she finally yielded to a demand for a speech. Her voice was filled with emotion, but it carried easily to the furthest corners of the auditorium.

"I have never before made a speech. I thank you from the depths of my heart for your encouragement, kindness and sympathy. I have always tried to give you my best, my very best. Good-bye, dear friends, and may we all some day meet in that land where peace and harmony reign."

The perfect simplicity and sincerity of Mme. Fremstad's delivery made the effect of those words equal, if it did not surpass, anything she had ever accomplished on the lyric stage. It was the woman suddenly taking the place of the artist and surpassing her. The audience forced her to take several other calls.

It was a farewell worthy of the place Mme. Fremstad has attained in the hearts of the music lovers of America; a superb tribute to the woman who for the last eleven years has been one of the chief glories of the Metropolitan Opera House. With her passing, that house of song loses what it will find hard indeed to replace.—New York Tribune, April 24, 1914.

New York Times

Another remarkable demonstration by the audience occurred last night at the Metropolitan Opera House, exceeding in length and intensity the scene of the night before, when the opera-goers bid farewell to Miss Farrar and Messrs. Caruso and Scotti. This time it

was Olive Fremstad who was honored, and it was not merely a farewell for a season, but, as far as present arrangements go, the last appearance for the singer in an operatic role at the Metropolitan. This was the fact that the audience had in mind all evening.

At the end of the second act of "Lohengrin," the first demonstration came. After all the artists had appeared for several curtain calls, Mme. Fremstad suddenly appeared at the edge of the curtain alone. She was visibly affected with emotion, and as she stood there with arms stretched out, a wave of feeling swept over the entire house. It was very tangible and very human.

The applause continued unabated and finally, amid cries for silence, the singer advanced to the footlights. She spoke in a voice that carried perfectly, but it was broken by deep feeling.

"Friends," she said slowly, "I never made a speech in all my life, but I want to thank you all from the depths of my heart for your kindness, your encouragement and your sympathy. My one aim has always been to give you of my best, my very best. May we meet again where there is eternal peace and harmony. Good-bye!"

During the speech her voice broke once, but she mastered herself. The moment was one of those rare ones in which a great throng had been united in a deeply felt emotion. There were many persons in the audience who were seen to wipe their eyes, and when the curtain had been lowered the rush of conversational murmur which always breaks out was absent.

It was after the last act that the noisiest demonstration came. There had been nineteen curtain calls for Mme. Fremstad after the second act. There was now twenty-one minutes of continuous applause for her, exceeding the time that Caruso and Farrar held the crowd the night before. It was five minutes before midnight when the audience had finished insisting that the asbestos curtain be raised and the footlights turned on again, so that it could show the retiring singer its appreciation. There were twenty-seven curtain calls during the last demonstration.—New York Times, April 24, 1914.

New York Sun

This is not the occasion for a discussion of the reasons why this distinguished soprano is to take her departure. It is the time, however, to express regret that the local stage is to lose her. Mme. Fremstad's career here has been one of interest and importance.

Since she became a full fledged soprano she has made a noteworthy career. She has sung Elsa, Elizabeth, Tosca and the "Siegfried" Brünnhilde with distinction. She has sung Venus and the "Götterdämmerung" Brünnhilde superbly. In Kundry and Isolde she has reached the full stature of indisputable greatness. In the final drama of the Nibelung tetralogy she has at times been thrilling, but there has been no occasion when her Kundry or her Isolde has not been noble, moving and commanding.

Mme. Fremstad has shown herself to be an artist of splendid intelligence, genuine dramatic instincts, vivid and creative imagination

and vital, though perfectly guided, temperament. She will leave behind her a record of which any other of the world's great operatic delineators might well be proud. She will leave also a body of affectionate admirers, who will long regret her absence.

After the second act Mme. Fremstad was called out not less than fifteen times. Tears were streaming down her cheeks and she carried loads of flowers with difficulty. Finally she waited for silence and then she said:

"Friends, I never made a speech in my whole life; but before I leave I want to thank you for your interest, your kindness, your sympathy. I have lived for but one purpose, to give you my best, always my best. May God bless you, and may we all meet in that far beyond where there is eternal peace and harmony. Good-bye."

Four more calls followed this and then the audience permitted the famous singer to retire.—New York Sun, April 24, 1914.

New York Press

Olive Fremstad bade farewell to a huge throng of her admirers last night in the Metropolitan Opera House, not with smiles, curtsies and foolish play such as Geraldine Farrar and Enrico Caruso had indulged in on the previous evening, but with tears rolling down her cheeks.

A more affecting scene than that in which she played the leading part after the second act of "Lohengrin" seldom, if ever, has been seen on the lyric stage in New York. Many persons in the auditorium, indeed, were as moved as Mme. Fremstad.

Twelve times the famous prima donna came forward to receive the floral and applause tributes of her admirers, her face showing plainly how she was struggling with her emotions. On her thirteenth recall she stood perfectly still until the crowd realized that she was waiting for silence.

When the noise of approval at last had subsided Mme. Fremstad addressed the crowd in clear and emphatic words. But more than once her vibrant and expressive voice broke with stress of feeling.

"Friends," said Mme. Fremstad, "I have never made a speech in my life. But I want to thank you all from the bottom of my heart for your unflinching kindness, encouragement and sympathy. It has always been my aim to give you of my best—my very best." For a moment the great singer stopped. Then, remembering perhaps some of her experiences in the realm operatic, she raised her hands imploringly and added: "May we meet again where there is eternal peace and harmony. Good-bye, Good-bye!"

Four times was Mme. Fremstad recalled after she had made her speech. The crowd was not in a holiday spirit. The applause was sincere and as deeply felt as the words of the great singer, whose absence next season will leave a void in the Metropolitan Opera Company that cannot be filled.

At the final curtain the demonstration accorded to Caruso and Farrar on the previous evening was outdone in the applause for Mme. Fremstad. She was recalled twenty-eight more times.—New York Press, April 24, 1914.

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Anna Ruta's Recital.

Anna Ruta, a talented young pianist, was heard in an interesting recital in the Myrtle Room of the Waldorf-Astoria Hotel, New York, Tuesday evening, April 28.

Miss Ruta showed herself to be thoroughly at home at the piano, displaying much technical fluency and musical understanding.

Martha Kranich, the assisting soloist, by her excellent vocalization and intelligent interpretations, coupled with a voice of agreeable quality, duly deserved the spontaneous and profuse applause from the large number of people present.

This was the program in full:

- | | |
|--|--------------|
| Sonata, No. 12..... | Scarlatti |
| Scherzo..... | Mendelssohn |
| Allegro, from Sonata Appassionata..... | Beethoven |
| Anna Ruta, | |
| Nocturne, op. 48, No. 2..... | Chopin |
| Prelude, op. 38, No. 23..... | Chopin |
| Scherzo, op. 31, No. 2..... | Chopin |
| Anna Ruta, | |
| Vissi d'Arte, from Tosca..... | G. Puccini |
| Mrs. Kranich, | |
| The Prophet Bird..... | Schumann |
| Etude, No. 4, in E flat..... | Rubinstein |
| Anna Ruta, | |
| Salut d'Amour..... | Elgar |
| Scherzo..... | Van Goens |
| Mario Mentrasti, | |
| Prelude, in C sharp minor..... | Rachmaninoff |
| Impromptu a la Ruase..... | Tchaikowsky |
| Anna Ruta, | |
| Andante e Rondo..... | Gilda Ruta |
| Anna Ruta and String Orchestra. | |
| Voglio morir con te..... | Gilda Ruta |
| Mrs. Kranich, | |
| Hungarian Rhapsodie, No. 12..... | Liszt |
| Anna Ruta, | |

Bassi and the "Movies."

The accompanying interesting picture shows a scene being taken at Santa Monica, Cal., for the moving pictures. In the right foreground can be seen Amadeo Bassi, tenor of the Chicago Grand Opera Company, who, on that occa-



A TENOR IN A NEW ROLE.

sion acted as stage manager. On the left are seen the operators and in the background the actors going through their parts.

Henriette Bach Earns Plaudits.

Henriette Bach appeared in a Washington, D. C., recital with Evan Williams, the noted Welsh tenor, recently. The violinist was the recipient of the following press encomiums from the Washington press:

Henriette Bach, the violinist, who appeared with Mr. Williams, had five numbers, which displayed her mastery of the instrument. Schubert's "Moment Musical" was more enthusiastically received than any of Miss Bach's other renditions, although she was forced to respond to encores after each appearance.—Washington Times, April 22, 1914.

Henriette Bach, a young violinist of pronounced accomplishment, assisted, her numbers including the Pugnani-Kreisler "Praeludium and Allegro," Elgar's "La Capricieuse," both brilliantly played; Juon's berceuse, Schubert's "Moment Musical" and Sarasate's "Zapateado," which all served to show delightful artistry in the young violinist.—Washington Evening Star, April 22, 1914.

Miss Bach gave the "Praeludium and Allegro" (Pugnani-Kreisler) with masculine assurance, breadth and tonal precision, quite in the spirit of this transcription of her masters. She played "La Capricieuse" (Elgar), berceuse (Juon), "Moment Musical" (Schubert) and the elaborate "Zapateado" (Sarasate) with an Irish air (Balfe) for encore.

Her playing was warm and musical, with a variety of spirit and so excellent an execution that this young artist will be well worth watching.—Washington Post, April 22, 1914.

Miss Bach began her part of the program with Kreisler's arrangement of a praeludium and allegro of Paganini, a work that proved her ability as a good executant; as Elgar's "Capricieuse," and berceuse of Juon, attested to the taste, feeling and intelligence of her

interpretation. Her tones are good, uniting both strength and delicacy with purity and sufficient variety for the program she played.—The Washington Herald, April 22, 1914. (Advertisement.)

Tributes for Hermann Weil.

Various roles of Hermann Weil, the Metropolitan Opera baritone, are herewith given due praise by the New York press:

Mr. Weil as Gunther is probably the best interpreter of this part that has appeared at the Metropolitan in a decade, and yesterday he was especially fine.—New York Herald.

Though Carl Jörn made his first appearance this season as Siegmund, his praiseworthy portrayal of the Volsung was not new. The same is true of the Wotan of Hermann Weil, who has steadily grown in popular favor and for good reasons.—New York Press.

As Hans Sachs Mr. Weil seems to have grown greatly in artistic stature. His interpretation had much greater mellowness, and his second act monologue and his third act philosophic brooding were both admirably expressed and tenderly sung.—New York Herald.

The Telramund was Hermann Weil. As usual, Mr. Weil had much distinction and sang with discretion.—New York American.

Hermann Weil has sung Hans Sachs here before, but never with such beauty of sustained voice, with such tenderness, with such an intimate grasp of its psychological context.—Evening Mail.

Hermann Weil was excellent as the wounded Amfortas. His voice rang out with glorious volume and his emotional conceptions of the trials and sufferings of the King was convincing and affecting.—New York Journal of Commerce.

Hermann Weil interpreted Telramund with artistic taste and intelligence.—New York Press.

Hermann Weil sang the pious, honorable and meditative Wolfram. He must be granted the Shakespearian eulogy of suiting the action to the word and the word to the action. Let it also be said that the means of attitude and demeanor, and artistic management of his vocal resources, he succeeded thoroughly in establishing the spirit of the part.—New York Morning Telegraph.

Hermann Weil was the Telramund. He was denominating and dramatic, picturesque and not lacking in the necessary tragic note.—New York Journal of Commerce.

Mr. Weil's excellent Wolfram is also well known.—New York Times.

Hermann Weil, who in previous seasons made one of his greatest successes as Hans Sachs, was again the impersonator of the poet-cobbler.—New York Journal of Commerce.

Hermann Weil, as Wolfram, sang and acted with a very noble conception of his role. His singing of the "Evening Star" in the last act was one of the excellent features of the performance.—Brooklyn Standard Union.

Hermann Weil invested Wolfram with all the nobleness and soulfulness of the character. His efforts were properly appreciated and he was called before the curtain as often as any one else in the cast.—Brooklyn Times.

Hermann Weil, as the faithful Kurwenal, was fully equipped for the demands of the part. He sang with judicious restraint and admirable tone.—Philadelphia (Pa.) Telegraph.

Hermann Weil was in singing and acting an imposing Wotan.—New York Staats-Zeitung.

Herr Weil filled the role of Hans Sachs with the right musical intelligence. His diction is the finest from Bayreuth without sacrificing the tone to words.—New York Staats-Zeitung. (Advertisement.)

Polacco Will Conduct London Opera.

Giorgio Polacco, the conductor of the Metropolitan Opera Company, sailed for Europe on the steamer Provence last Wednesday, April 29, accompanied by Mme. Polacco. Mr. Polacco goes directly to London to take his place as chief conductor of the Covent Garden Opera spring season.

A Self-Speaking Fact.

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Strassberger Conservatories' Programs.

Something of the activities of the Strassberger Conservatories of Music, St. Louis, Mo., may be gleaned from the following programs of recent pupils' recitals:

Piano—	Evening Chimes	Lange
	Cordelia Marting.	
Sextet, from Lucia	Mori	
	Ottillia Baltz (Millstadt, Ill.).	
Violin, Barcarolle, from Tales of Hoffmann	Offenbach	
	Leonore Scott (Venice, Ill.).	
Piano—	Nocturne in C	Kern
	Walter F. Meier.	
Trio with violin chorus, Wie koennt ich dein vergessen	Schuster	
	Piano, Julia Dowd, Mae Dowd and Alvina Fleer.	
	Violins, Bernard Ehrler, Willi Meek, Geo. Wanstrath, Louis Wolf.	
Violin, Brunette	Severn	
	Theodore Scott (Venice, Ill.).	
Piano—	Song of the Swallow	Bohm
	Melba Hammel.	
Valse Brillante	Moszkowski	
	Francis Ruprecht.	
Vocal—	Call Me Back	Denza
	Edna Case.	
At Parting	Rogers	
A Rosebud	Rogers	
	Hazel Vincent.	
Reading, The School for Scandal	Sheridan	
	Bessie Campbell.	
Piano—	Fantaisie Berceuse	Ribiolett
	Tillie Horn.	
Pas de Fleurs	Delibes	
	Ethel M. Briggs (Granite City, Ill.).	
Violin, Berceuse	Godard	
	Mathilda Schumacher.	
Piano quartets—	Loceley	Neswada
	Husarenritt	Spindler
	Frances Gambeck, Christine Wittershagen, Catherine Wilhelm, Lillian Gockel (Jackson, Mo.).	

The above was given by pupils by Prof. Heink, S. Bollinger, C. W. Kern, E. Condon, Mme. B. Strassberger, H. Lewis, M. E. Bateman, at the Northside Conservatory, Wednesday evening, April 22.

At the Northside Conservatory, Friday evening, April 24, the following program was rendered by pupils of Prof. S. Bollinger, F. Heink, G. Buddeus, E. R. Condon, Mme. H. Lewis, M. Bateman:

Piano, Bolero	Lack	
	Angela Lang.	
Violin, Zal	Trinkaus	
	Clarence Kolb.	
Piano, Second Nocturne, op. 12	Leschetizky	
	Marie Roman.	
Vocal—	To You	Speaks
	I Love You	Grieg
	Nelia Eicks.	
Piano—	Funeral March, from sonata, op. 53	Chopin
	Polonaise, in A major	Chopin
	Neva Powderly.	
Reading, The Song of the Market Place	Bernice O'Brien.	
Piano—	Song Without Words	Tchaikowsky
	Valse—Scherzo	Tchaikowsky
	Annali Hunning.	
Piano duo, Theme and Variations	Durand	
	Ethel Teckemeyer and Prof. Geo. Buddeus.	
Vocal, As the Dawn	Cantor	
	Olivia Hageman.	
Violin, Mazurka de Concert	Mlynarski	
	Sylvan Bowers.	
Piano, Danse Melancholique	Bollinger	
	Mamie Schaeffer (Freeberg, Ill.).	
Vocal, O, Promise Me	DeKoven	
	Edna Bollhorst.	
Piano—	Andante, from Lucia (for left hand alone)	Donizetti-Leschetizky
	Introductions and variations, op. 95	Schulhoff
	Bessie Kohl.	

Monday evening, April 27, this program was given at the Southside Conservatory, by pupils of Profs. F. Heink, C. W. Kern, John Towers, G. Parisi, E. R. Condon, Mme. B. Strassberger, H. Lewis, O. Merkel, M. Bateman:

Piano—	Wanda Mazurka	Bohm
	Elvira Bieber.	
Valse Rustique	Kern	
	Ruth Scott (Hoxie, Ark.).	
Vocal, Love's Sorrow	Shelley	
	Frieda Weber.	
Violin—	Cavatina	Raff
	Souvenir	Drdla
	William Drozda.	

Piano—	The Grasshopper	Bachmann
	Tamma Bair.	
On the Billows	Mayer	
	Vivian Evans.	
Vocal—	At Parting	Rogers
	I Hear a Thrush	Cadman
	Mrs. John Barrett.	
Violin—	Mazurka de Salon	Danbe
	Henry Brinkmeyer.	
Gavotte Moderne	Severn	
	William Meek.	
Vocal, Liette Signor, from Des Huguenots	Meyerbeer	
	Mrs. G. Weisert.	
Vocal duet, I Would That My Love	Mendelssohn	
	Emma Kraschinsky and Elisabeth Baur.	
Piano—	Alpengluhen	Oesten
	Esther Roesch.	
Cujus Animam	Kuhe	
	Coral Burkhardt (Sorrento, Ill.).	
Reading, Reading from Henry B. Wolsey's Farewell	Shakespeare	
	Stella Foell.	
Piano, Whispering Winds	Wollenhaupt	
	Margaret Manning.	
Piano duo, La Zingara (Gypsy Dance)	Bohm	
	Hilda Brueggeman and Harold Thomas.	
Vocal, In a Garden Fair	Watson	
	Helen Kielmann.	
Vocal quartet, Calvary	Rodney	
	C. L. Trachsel, E. A. Thomas, E. F. Appel, E. F. Zummwinkler.	
Violin—	Bolero	Danbe
	Fred Pavey.	
Danse Grotesque	Ambrosio	
	George Kuntz.	
Piano—	L'Argentine	Ketterer
	Erwin Brandon.	
Phantasie, op. 327, No. 3	Bohm	
	Irene Cramer.	
Conservatory Orchestra—	Tempo di Marcia	Henkel
	Barcarole	Hoffman
	Sommerlust	Schumann
	The Voice of the Flower	C. W. Kern
	Loretto Laumann, Robert Purcell, Leoto Uhlich, Aug. Meyer, Georgia Webster, Mathilda Schumacher, Clarence Orgeich, William L. Gerling, Bernard Ehrler, William Meek, Sylvan Bowers, Clarence Kolb, Carl Kern, Morris Cohn, Fred Pavey, John F. Jeannin, Frank Senkosky, George Kuntz, Louis Wolf, John Risch, Carl Zerse, Andrew Krieger, Hy. Brinkmeyer, Ophelia Hack, Frieda Glaesner, Violet Zizeck, Frederick Rebenscheid, Francis Kennedy, Leo Tubelmann, Theo. Scott, Carl Bonroe, August Bohlender.	
	Mrs. B. C. Strassberger at the piano.	
	Bruno C. Strassberger, director.	
Pupils of Profs. F. Heink, S. Bollinger, G. Buddeus, G. Parisi, Mme. H. Lewis, Miss M. Bateman, gave the following numbers at the Southside Conservatory, Thursday evening, April 30:		
Piano—	Evening Star, from Tannhauser	Wagner-Liszt
	Elvira Schmidt.	
Etude Melodique	Rogers	
	Marion Wright.	
Valse Styienne	Wollenhaupt	
	Alma Dewein (Belleville, Ill.).	
Violin, Seventh Concerto (first movement)	De Beriot	
	Charles Kuehn.	
Piano—	Eclogue	Liszt
	Hilda Medairy.	
The Chase	Rheinberger	
	Mamie Lorenz.	
Vocal—	Mattinata	Tosti
	Violets	Wright
	Rutha Fritz.	
Piano, Grand Polonaise, op. 53	Chopin	
	Olympia Monti.	
Piano duo, Second Valse	Godard	
	Carl Zerse (Mt. Vernon, Ind.) and Prof. Buddeus.	
Reading, In the Footsteps of the Great		
	Elsie Stroebel.	
Piano—	Melodie	Moszkowski
	Tarantelle	Moszkowski
	Annie Doerner.	
Piano duo, Fantaisie de Concert, from Midsummer Night's Dream	Mendelssohn	
	Viola Kerkhoff and Prof. Heink.	
Violin—	The Swan	Saint-Saëns
	Schoen Rosmarin	Kreisler
	Haudis Olim (Kansas City, Mo.).	
Piano—	Impromptu, from Chopinesque	Bollinger
	Estelle Carl.	
Springtime	Frini	
Faust, Valse	Gounod-Liszt	
	Eleanor Kuehn.	
Vocal—	Adele Neuwald.	
	In the Times of Roses	Reichardt

May Morning	Denza
	Elizabeth O'Brien.
Piano quartet, Overture to the opera Mignon	Thomas
	Myrtle Holthaus, Florence Marvin, Emma Luther and Ethel Wintz.

Laura Maverick with Newark Oratorio Society.

Laura Maverick appeared as one of the soloists at the spring festival concert of the Newark Oratorio Society, Louis Arthur Russell, conductor, April 30. The society will close its thirty-fifth season with a recital by Laura Maverick, contralto; Carl Hahn, cellist, and Fay Foster, composer-pianist, May 11. The program follows:

French songs—	Novembre	Tremisot
	Romance	Debussy
	Ouvre tes Yeux bleus	Massenet
	L'Heure Exquise	Reynaldo Hahn
	Pour la Chanter	Gounod
Cello solos—	Widmung	Popper
	Vito	Popper
German songs—	Im Herbst	Franz
	Sappische Ode	Brahms
	Verborgenheit	Wolf
	Es blinkt der Thau	Rubinstein
	Zueignung	Strauss
	Wienlied	Taubert
Songs with cello obligato:	Hindoo Song	Bemberg
	Dream Song	Louis Arthur Russell
Cello solos—	Romance sans paroles	Hahn
	Serenade Espagnole	Hahn
English songs—	The Rice Was Under Water (Stars of the Desert), Woodforde-Finden	
	My Star	Sprou
	I Would My Song	Kursteiner
	'Tis All That I Can Say	Hahn
	Call of the Trail (MS.)	Fay Foster
	Sing to Me, Sing	Homer
	The Schubert Oratorio Society will also sing several numbers.	

Geo. A. Chapman Memorial Concert.

A memorial concert in honor of the late George A. Chapman was given Monday evening, April 27, at the Hotel Majestic, New York, the proceeds to go toward erecting a Chapman studio for composers on the MacDowell estate in Peterboro, N. H. The program was made up entirely of Mr. Chapman's compositions and eminent artists assisted. Richard Purdy, in the opening address, spoke in glowing terms of Mr. Chapman's magnetic personality, firm character and artistic talents, all shown so forcibly in his compositions. Earle Marshall sang two groups of songs; his rich baritone voice was admirably fitted to reveal their depth and charm. Gladys Axman sang several captivating melodies in lighter vein, and her sweet, clear soprano voice gave much pleasure.

Next came a group of piano solos by Harry O. Hirt, which he gave in truly artistic manner. Reed Miller, the well known tenor, and his wife, Nevada van der Veer, contributed several songs each. Mme. Van der Veer has a mezzo voice of unusual range and quality. She sang with great feeling and was received with sincere applause, to which she graciously responded. She and Mrs. Axman were each presented with flowers.

The ladies' ensemble, under the direction of Dr. Blitz, concluded the program with "Mary Mother" and "The Rain," which were admirably given. Credit is due Umberto Martucci, accompanist. The audience was a large one and most responsive.

Mozart Artists for 1914-1915.

Mrs. Noble McConnell, president of the New York Mozart Society, has already engaged the following artists to appear before this society next season:

Frances Alda, soprano, assisted by Gutia Casini, cellist, and Frank la Forge, pianist; Emmy Destinn, soprano; Frieda Hempel, soprano; Alice Nielsen, soprano; Anna Case, soprano; Maggie Teyte, soprano; Pasquale Amato, baritone; William Hinshaw, baritone; Carl Flesch, violinist; Carroll Bonsel, soprano.

Mrs. McConnell is negotiating with other artists, whom she will announce later.

A deal of nonsense here and there
Is found in scores by Meyerbeer.

—Exchange.

SCHUMANN-HEINK

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STEINWAY PIANO USED



OTTO K. SCHILL,
Violinist.



FLORENCE MULFORD HUNT,
Contralto.



DORA BECKER-SHAFFER,
Violinist.



LOUIS EHRKE,
Violinist and conductor.

PROMINENT MUSICIANS WHO RESIDE IN NEWARK AND THE ORANGES.

**A List of Newark's Best Known Musicians and What They Are Doing Both in
This City and in Other Parts of the Country.**

Newark, N. J., May 4, 1914.

For the benefit of those music lovers who are interested in Newark musicians and what they are doing in this and other cities, and for parents who are contemplating a change of teachers in the fall, the following list of prominent musicians who make their residence in this city or in the Oranges has been compiled. In a future issue of the MUSICAL COURIER, the date to be announced later, another and similar list is to be published containing many of those names not mentioned below. The list follows:

OTTO K. SCHILL, VIOLINIST.

One of Newark's most prominent musicians and a violinist of rare ability is Otto K. Schill. Since he moved to this city in 1886 Mr. Schill has stood at the top of his profession in Newark, having gained for himself an enviable reputation in the musical world. As a performer Mr. Schill ranks very high, although because of his unusually large number of pupils he is given little opportunity for concert work.

Mr. Schill is a native of Pforzheim, Baden. Before his graduation from the Royal Conservatory of Music in Stuttgart, he was for five years the assistant instructor in violin there and had a large class of pupils. In 1883 he came to America and for two years was instructor of violin and piano at Syracuse University.

In 1907 Mr. Schill gave his last violin recital, assisted by Mrs. Schill, who is also a thorough musician and teacher of piano. Last year he gave a recital at the College of St. Elizabeth at Convent, N. J., Mrs. Schill again accompanying him. This past season Mr. Schill played with Leopold Lichtenberg at a musicale given at the home of Mrs. Havemeyer, Fifth avenue, New York, where he has been heard often in the past. He has played at ten concerts this winter with such artists as Arthur Whiting, Alwin Schroeder, Edouard Dethier, George Barrère (flute), Horace Britt (cello), and numerous others.

Mr. Schill is the author in chief of Keller and Schill's "School of Virtuosity for Violin," published by Schirmer. Arthur Hartmann, during a lecture in Buffalo, N. Y., recommended this work to all students of the violin, and because of the publicity this lecture received in various magazines and daily newspapers throughout the country, the sales of this publication were greatly increased. Mr. Schill is also the contributor to many musical publications.

Among his pupils Mr. Schill numbers many prominent violinists, some of whom are Harry Levy, Maurice Kaufman, Ernest Roentgen, Louis Ehrke, W. J. Maier and many others. Mr. Schill can well be called one of Newark's busiest teachers. His residence-studio is at 14-16 Stirling street, this city, and he also has a studio in the Lauter Building, Broad street.

FLORENCE MULFORD HUNT, CONTRALTO.

Little need be said in these columns of Florence Mulford Hunt, the noted contralto, for music lovers of this city as well as those in other parts of the country are well acquainted with the merits of this distinguished artist. For years Mrs. Hunt (better known outside of Newark as Florence Mulford) has been a member of the Metropolitan Opera Company, and has scored many a brilliant success in prominent roles. On the concert stage, too, she has achieved the reputation of a singer of the first rank and her long list of engagements has taken her to various parts of the country.

During the season just closing Mrs. Hunt has been heard numerous times in concerts, having been in great demand for oratorio and festival work. This past week she achieved a remarkable success at the Ithaca (N. Y.) Festival, and before the summer begins her large number of concert and festival dates will carry her many additional miles.

Aside from her concert work, Mrs. Hunt is recognized as one of Newark's foremost teachers, her list of pupils being probably the largest in the city. Her pupils' recital each year has always been largely attended and has been

the means of demonstrating to the public the remarkable results that Mrs. Hunt is capable of producing.

DORA BECKER-SHAFFER, VIOLINIST.

Dora Becker-Shaffer, the distinguished violinist, was born in Galveston, Tex., and made her first public appearance in that city at the age of seven. Continued study and hard and earnest work soon developed this artist into a virtuosa of the highest type. Continuing her work in Europe, Mrs. Shaffer studied with Professor Joachim, who took a great interest in her career, and arranged for her debut in Berlin with the Philharmonic Orchestra. Later Mrs. Shaffer toured the United States, England, Germany and Canada, and achieved a remarkable success wherever she appeared.

Mrs. Shaffer's repertoire consists of the most prominent compositions in violin literature. She has introduced many well known works in America, the "Scotch Fantasia," by Bruch, and the "Ciaccona," by Max Reger, having been played by her in this country for the first time.

Mrs. Shaffer, together with her husband, Charles Grant Shaffer, has devoted a great deal of time and energy to the promotion of music in the public schools. Mr. Shaffer, under the auspices of the Newark Board of Education, has given annually, for some years, a series of recitals in the Elliott Street School, of which he is principal. On many of these occasions Mrs. Shaffer has given one of her lecture-recitals, which have gained for her much prominence not only throughout New Jersey, but also in other States as well; in these lecture-recitals Mrs. Shaffer discusses various topics in musical history, illustrating them with passages from the classics, played by her on the violin. Other well known artists have also appeared at these recitals, adding much to the educational value as well as enjoyment of this work.

Mr. and Mrs. Shaffer's work has won the enthusiastic support of the school board and the press has referred



TOM DANIEL,
Bass.



GEORGE DOWNING,
Bass-baritone.



JAMES SAUVAGE,
Baritone.



LOUIS ARTHUR RUSSELL,
Organist and conductor.

SOME OF NEWARK'S MOST ACTIVE MUSICIANS



(1) Catherine R. Bryce, Soprano; (2) Ethel Cecilia Smith, Violinist; (3) Edwin Wickenhoefer, Violinist; (4) Mildred Steele Allen, Pianist; (5) Cecilia H. Joachim, Soprano; (6) Lydia Koehler, Soprano; (7) Arthur Klein, Pianist; (8) Katherine Eymann, Pianist; (9) Alexander Berne, Pianist; (10) Jessie Marshall, Soprano; (11) Louise Schwer, Pianist; (12) Alma Holm, Pianist; (13) Samuel Craig, Tenor; (14) Ethel Pursel, Pianist; (15) Grace Fee, Vocal Teacher; (16) Moll Hobson, Soprano.

to these recitals as not only intensely interesting, but very instructive and beneficial. Among the artists who have appeared at the Elliot Street School recitals, under Mr. Shaffer's direction, are Florence Mulford Hunt, contralto; Reinald Werrenrath, baritone; Frederick Martin, bass; Edna Dunham, soprano; Laura Combs, soprano; Flora Hardie, contralto; Ethel Cecilia Smith, violinist; Sara Gurowitsch, cello; Mildred Dilling, harp; Marie Sakoff-Grunwaldt, piano; George Carré, tenor; Dr. Ion Jackson, tenor; Frank Ormsby, tenor; Dr. Carl Dufft, baritone; Royal Dadmun, bass; Alois Trnka, violin; Bedrich Vaska, cello; Arion Singing Society; Helen Waldo, contralto; Leona Winkler, piano; Joseph Gotsch, cello; Nellie Wright Harper, soprano; Arturo Tibaldi, violinist; Henry M. Williamson, accompanist; Francis Rogers, baritone; Rosa Linde, contralto; Olive Mead Quartet of New York; Leon Rice, tenor; Schubert Quartet of New York; Mrs. Robert Ide, soprano;

in addition to Dora Becker-Shaffer, who has been heard there on numerous occasions.

Mrs. Shaffer has not only been reengaged by the Board of Education to continue her educational work in this city, but she has also been requested to give a similar series of lecture-recitals in New York under the direction of the New York Board of Education. In New York and New Jersey Mrs. Shaffer has already been booked for fourteen recitals next season and numerous others are now being arranged for. Mrs. Shaffer's residence is at 18 Hedden Terrace, Newark, N. J.

LOUIS EHRKE, VIOLINIST AND CONDUCTOR.

Louis Ehrke holds an unusually prominent position in this city, both because of the large list of well known and talented pupils who claim him as their teacher, and also because of his position as conductor of the old Eintracht Orchestra, now known as the Newark Symphony Orchestra. Mr. Ehrke has long been looked upon as one of New-

ark's foremost violinists and teachers. For years he has figured conspicuously in solo and ensemble work, and his name today ranks among the very best of Newark musicians.

Since he took up his residence in this city, Mr. Ehrke's list of pupils has been constantly growing, and although his present classes are extremely large, a great deal of his time is devoted to orchestra work. As conductor of the Newark Symphony Orchestra he has before him a task not as easy as it may seem. For many years he has conducted the Eintracht Orchestra and its concerts have always been artistic if not financial successes.

The new organization, the Newark Symphony Orchestra, of which Mr. Ehrke is conductor, is to hold its initial concert this evening, May 4, in Wallace Hall, and a splendid program is to be rendered.

In addition to his teaching and orchestral work, Mr. Ehrke is also heard frequently in concert work, his ap-

pearances always being marked by extraordinary successes.

SAMUEL CRAIG, TENOR.

Mr. Craig has rapidly come to the front in Newark musical circles as tenor soloist at the Peddie Memorial Church, at the Schubert concerts and private concerts. He is a special favorite in Scotch songs, and is in much demand at "Clan Concerts," and as a church singer has become a great favorite, because of his clear lyric tenor of wide range and sympathetic quality, with a good command of diction. Mr. Craig is an exponent of Mr. Russell's System of Voice Culture, and is under the management of the Metropolitan Concert Bureau at Carnegie Hall, Manhattan.

JESSIE MARSHALL, SOPRANO.

Mrs. Marshall is one of Newark's most active soprano soloists and teachers, well known through her annual song recitals and educational "song talks." This well known singer has during the past six or eight years often appeared in oratorio with the Schubert Society; she was for several years soprano soloist of the Peddie Memorial Church and is now soprano of the quartet of St. Andrew's P. E. Church, Orange. Mrs. Marshall's extensive repertoire includes all of the standard oratorios and classic and modern songs; she is most versatile in style, singing with equal success in the operatic aria, oratorio or in a song talk with children's lyrics. She is a graduate and assistant teacher of the Russell Studios, with home studio at 536 Hunterdon street, Newark.

ETHEL PURSEL, PIANIST.

Miss Pursel, as organist of the Lyons Avenue Baptist Church, a teacher in the College of Music, with a private studio at 400 Central avenue and First street, and as one of the accompanists of the Oratorio Society has done effective service in the field of music in Newark. Miss Pursel is a piano soloist of much ability and also an accompanist of experience, with a large class of students from various sections of the city; this pianist is doing effective service in music pedagogy, is an ardent exponent of the Russell System. She is known especially for her success with young students, and her pupils' recitals are of a most interesting nature. Miss Pursel has given many public demonstrations here and in New York City of her excellent qualities as a solo pianist. She is a graduate from the College of Music Teachers' Course.

LOUISE SCHWER, PIANIST.

Miss Schwer is one of the younger concert pianists of Newark, a popular teacher in the Roseville district, and an exponent of the Russell System, with which she is having much success. Miss Schwer is a pianist of versatile powers, with ample technic for the playing of programs of the severe classical style or of the modern romantic schools, showing especial talent in the interpretation of the modern French and Scandinavian composers. Recent appearances in Newark, Manhattan and elsewhere have shown her to be a pianist of much promise, with an extensive repertoire already in control and a musical temperament above the average. Miss Schwer's studio is at 273 North Seventh street, and she is under the management of Mrs. Babcock's Exchange and the Metropolitan Bureau, both at Carnegie Hall, New York City.

TOM DANIEL, BASSO.

For seven years soloist at the Church of Divine Paternity, Seventy-sixth street and Central Park West, New York, and for eight years soloist at the Synagogue B'nai Jeshurun, Newark, N. J., Mr. Daniel has gained a reputation as one of the leading bass church soloists in the country. Born in Penzance, England, Mr. Daniel came to America while a boy, taking up his musical studies with George J. Parker and the late Myron W. Whitney, in Boston. At the same time being engaged as bass soloist in some of the prominent churches there. Later he went to Italy and studied with Vannuccini and from there to London, where he coached in oratorio with Frederick Walker.

While in England he appeared as soloist with some of the principal musical societies there, at the Queen's Hall and Crystal Palace in London, and with the great choral societies in Leeds, Birmingham, Liverpool, Bradford, Plymouth, etc.; he also sang the role of the Prophet in "Elijah" at the fiftieth anniversary of its production in the Birmingham Town Hall, where it was first sung. Returning to America, he accepted a flattering offer to sing in the opera "Dolly Varden," playing the part at about six hundred performances. A few years ago he went to Cincinnati and sang the bass part in Florida's grand opera "Pauletta," this being one of the most gorgeous and costly American operatic productions ever presented; Mme. de Pasquale sang the principal soprano role and David Bispham was the baritone.

Mr. Daniel has been the bass soloist at two of the last three Cincinnati festivals, and has also sung with great success at the Worcester festivals, with the New York Symphony Orchestra, and the principal choral societies in Boston, Baltimore, Philadelphia, Cleveland, Toronto, Chicago, Minneapolis, Milwaukee, Columbus, Ohio; Worcester, Mass.; Lima, Ohio; Brooklyn, etc.

Mr. Daniel is conductor of the Korulimo Choral Society of Plainfield, N. J., where he also teaches. His New

York studio is located at 2 West Sixteenth street, and his Newark studio in the Wiss Building, Broad street. A large number of his pupils are holding church positions in Montclair, Newark, Elizabeth, Plainfield and the Oranges, as well as appearing frequently in concert work.

Although Mr. Daniel during the past season has been devoting more time to his large number of pupils than to concert work, many of his friends are urging him to return to the concert field, and it is more than likely that he will accede to their desires next season.

GEORGE H. DOWNING, BASS-BARITONE.

George H. Downing, bass-baritone and one of Newark's leading singers and teachers, has created considerable comment in various parts of the country where he has appeared in concert, festival and oratorio work. The possessor of a voice of rare quality, a range quite extraordinary and a dramatic style, Mr. Downing has won for himself the enthusiasm of his audience wherever he has appeared. In oratorical work, particularly, has he achieved his most brilliant successes. He has been engaged for several festivals and recitals during May and June. On March 19 he sang the title role in "Elijah" in Yonkers, N. Y., and on April 16 he achieved another success in Verdi's "Requiem" in Elizabeth, N. J.

Mr. Downing has been director of the St. Luke's Church, Newark, for the past nine years. Aside from his concert work he devotes two days a week to teaching at his Newark residence, 150 Hillside avenue.

JAMES SAUVAGE, BARITONE.

There are many prominent singers in as many different parts of the country who claim James Sauvage, of this city and New York, as their teacher. Mr. Sauvage, who is a fellow of the Royal Academy of Music, of London, where he received bronze, silver and gold medals, has had a wide and varied experience in concert and operatic work. For many years he sang principal baritone roles (about forty in number) with the Carl Rosa Opera Company and at the Covent Garden Theatre, London. At the latter he created two new roles—the title role in Victor Nessler's "The Piper of Hamelin" and Julian Edward's "Victorian." Mr. Sauvage's New York studio is located at 27 Union Square, and it is here that most of his teaching is done. His Newark studio is at 43 Lincoln Park.

Among those who have studied or coached with Mr. Sauvage may be mentioned the following: Evan Williams, Dr. Carl Dufft, Gwilym Miles, Margaret Lemon, Mary Louise Clary, Helen Schirman Gue, Clifford Lott, Alice Sovereign, Harold Land, A. E. Betteridge, Edward J. Boyle, Maleta Raymond, Edith Romaine, Elise Jones, Bess Stuart, Elpha Green Bushness, John Young, and many others.

Mr. Sauvage is a director of music at the Church of the Redeemer, corner of Broad and Hill streets, this city.

ETHEL CECILIA SMITH, VIOLINIST.

Ethel Cecilia Smith is a violinist that Newark may well be proud of. She is the daughter of C. Wenham Smith, the well known organist and teacher. Since she was nine years old Miss Smith has worked faithfully at her violin, her first teacher being Louis Ehrke, of this city. She has also studied with Franz Kneisel and is a graduate of the Institute of Musical Art of New York.

Every year Miss Smith spends the summers in Europe, where she coaches with the leading exponents of the Auer and Sevcik methods. It is her intention to take the trip again this summer and so increase her repertoire. For five seasons Miss Smith was an active member of New York's Women's Orchestra. This season she has opened a studio in Lauter's new building in Newark, where she has devoted much time to teaching. Miss Smith possesses a well developed technic and plays with unusual expression and feeling.

Aside from her teaching, Miss Smith is devoting a great deal of her time to concert work. Her recent appearance in Staten Island with the Women's Literary Club, Port Richmond, was a complete success. Other appearances in and around New York have resulted likewise, on each occasion arousing only the most favorable comments from the critics.

Of all the younger musicians who reside in Newark few have gained as enviable a reputation as Miss Smith. On the concert platform, as well as in the drawing room, Miss Smith is thoroughly at home. Her attractive personality and pleasing stage presence have always been features of her appearances. Miss Smith has been heard numerous times with orchestra, both in Newark and New York, having been soloist a few seasons ago with the Eintracht Orchestra.

Miss Smith resides at 29 Leslie Place, Newark. Her studio is located in the Lauter Building, on Broad street.

KATHERINE EYMAN, PIANIST.

Katherine Eyman is one of Newark's most gifted pianists. Although a resident of East Orange, being the daughter of Mr. and Mrs. T. J. Eyman, of 53 Watson avenue, Newark has always claimed this young artist as her own. It was in this city, under the tutelage of the late

Frederick Baumann, that Miss Eyman received her early musical education, although she is now studying with Alexander Lambert, the well known teacher of New York.

For several seasons Miss Eyman has given an annual recital in this city, which has proven one of the most interesting and well attended concerts of its kind given in Newark in several years. From the time of her first appearance here this young artist has been a great favorite and both the public and press have found only complimentary and unusually praiseworthy comments to make about her.

Of the younger Newark pianists, Miss Eyman has few equals. Her technic is far above the ordinary and her interpretation, too, leaves little to be desired. That her training has been thorough is not to be doubted and her style and stage presence are features which have helped to win for her a permanent place among Newark's best musicians.

Although devoting some of her time to teaching, Miss Eyman intends to concertize next season. In this line she has had considerable experience and her repertoire is unusually large. During the past season she was heard on numerous occasions in New York, playing before many of the world's greatest artists. Great things are to be expected of this young artist in the concert field next season.

CECILIA H. JOACHIM, SOPRANO.

Cecilia H. Joachim, of 66 Arsdale Terrace, East Orange, is both young and pretty and has a soprano voice which promises much in the future. Born in Newark and only twenty years of age, Miss Joachim has had considerable training. Beginning her studies with Riccardo Lucaise, of the Boston Conservatory, she later tutored with Campanari and is at the present time a pupil of Tanara, of New York. In this time she has developed materially as her recent recital in Wallace Hall clearly demonstrated.

Miss Joachim comes from a musical family, being a relative of Joseph Joachim, the famous violinist of Berlin. Her father, Benjamin Joachim, is a violinist, and her mother is also musical.

While Miss Joachim intends to do considerable concert work next season, she expects to continue both her studying and her teaching as in the past.

LYDIA KOEHLER, SOPRANO.

Lydia Koehler, the soprano soloist of the Third Presbyterian Church, this city, is one of Newark's noteworthy singers. During the past season she has been heard numerous times on the concert platform in addition to her work as church soloist.

Miss Koehler comes from a musical family, her father and mother both being singers, and her sisters, Louise Koehler Metzger and Dorothea Koehler Gude, having made splendid reputations in concert and church work. For this reason alone Miss Koehler has had every incentive to take up the study of music as a lifework, and has received a foundation which has proved most beneficial to her. Although she has studied in Berlin, a great deal of credit for her musical education is due Florence Mulford Hunt, of this city, with whom she has studied for considerable time.

Miss Koehler's voice is a high, lyric soprano, smooth, flexible and of a pleasing quality. Her success in Newark, New York and neighboring cities has been very marked, her appearance in such cycles as Liza Lehmann's "Persian Garden," "Nonsense Songs," Orlando Morgan's "Fairland," etc., and her recent song recital, particularly winning for her many praiseworthy criticisms.

On May 1 last Miss Koehler started upon her fourth year as soprano soloist of the Third Presbyterian Church, having previously sung for three years at the First Reformed Church, this city.

ALEXANDER BERNE, PIANIST.

Alexander Berne is one of Newark's best known pianists, although he has a large number of pupils in New York and is not only heard over there frequently, but also in various parts of the State. A pupil of Joseffy, Mr. Berne has conducted a studio at 16 West Park street this city and in the Metropolitan Opera House Building New York, where he has been teaching a large number of pupils the Joseffy method. He is a pianist of rare attainments and is constantly in demand. Next season it is expected that Mr. Berne will be heard frequently on the concert platform, as many of his friends have urged him to resume his concert work.

Aside from his solo work and teaching, Mr. Berne manages to save a little time for other things. He is president of the Newark Camera Club and a member of the Musicians' Club of New York.

MILDRED STEELE ALLEN, PIANIST.

Mildred Steele Allen, daughter of Rev. Lyman Whitney Allen, of this city, is a pianist of unusual talent. Beginning her studies at an early age Miss Allen has worked earnestly in the study of her chosen instrument. She has been heard frequently during the last few winters in Newark and New York, having achieved many brilliant successes which have won for her praiseworthy comments from the press.

Three years ago, while a pupil of Mrs. George E. Clauder, of this city, Miss Allen gave an unusually de-

lightful recital at Mrs. Clauder's residence-studio, demonstrating to excellent advantage her well developed technic and splendid interpretation. At the present time Miss Allen is devoting most of her time to the study of the Joseffy method in New York.

Two years ago Miss Allen coached with André Benoist, the well known accompanist of Tetrassini, Nordica, Spalding and other world renowned artists, and has gained considerable experience in this line of work, having accompanied last season, among others, the German lieder singer, Hans Merx. Although devoting most of her time to the increasing of her repertoire, Miss Allen still continues her accompanying as well as devoting some time each week to teaching.

Miss Allen, who is well known to music lovers of this city, has been urged by many of her friends to concertize next season. Although her plans have not as yet been decided upon, it is expected that she will be heard from frequently on the concert platform next winter.

CATHERINE R. BRYCE, SOPRANO.

A Newark soprano who has suddenly arisen to a prominent position in musical circles in Newark is Catherine R. Bryce, a pupil of James Sauvage, of this city. Miss Bryce, who lives at 539 High street, has a light soprano voice, very flexible and of remarkable quality, has been taught to use it to excellent advantage. At the concert of the Newark Police Band last week, in the First Regiment Armory, she demonstrated this fact to the delight of a monstrous audience, the critics agreeing with others of the audience that a splendid future awaits her.

Miss Bryce is not as yet a professional, but judging from her work in the past one would be easily convinced that she was an artist of many years' experience. Her teacher, Mr. Sauvage, has worked diligently to develop this voice, and that he is succeeding seems very evident. A great deal is to be expected of this young singer ere long.

In the weekly Newark letter in next week's issue of the MUSICAL COURIER an account of Miss Bryce's appearance at the concert of the Newark Police Band will be given in detail.

EDWIN WICKENHOEFER, VIOLINIST.

A violinist constantly being heard from both in concert work and through his pupils, is Edwin Wickenhoefer, of South Orange and Newark. A pupil of Otto Schill, Mr. Wickenhoefer has made the study of the violin his life work and is actively engaged in teaching both in his South Orange studio, at 30 Cottage street; his Newark studio, 19 West Park street, and in New York. Mr. Wickenhoefer has had numerous engagements during the past season both in New Jersey and in New York and on each occasion his appearances have proven most successful. He is constantly in demand both in private and public concerts and has also interested himself in educational work.

Mr. Wickenhoefer is the conductor of the South Orange Home and School Association Orchestra, which is composed of from thirty to forty members. This organization, under Mr. Wickenhoefer's direction, is to give a concert in the Columbia School auditorium very soon.

GRACE FEE.

Grace Fee is well known as one of the teachers of the College of Music and as a teacher of the Russell Method of Pianoforte Study in her own private studio, 44 Bleeker street, Newark, where she also teaches voice and sight singing. An expert in fundamental training, in technic and interpretation, Miss Fee has done and is doing valuable educational work in music in Newark, and is also often heard in public musical affairs as accompanist. She is an active member of the Peddie Memorial Choir, a secretary of the Oratorio Society, and a graduate of the teacher's course at the College of Music.

MELL HOBSON.

Miss Hobson, a teacher at the College of Music, who is well known as a teacher of prominence at her home studio, 8 Eighth avenue, Newark, is an exponent of the Russell Method of Pianoforte Study, with especial qualifications as a teacher of young students, with whom she is very successful in technic and interpretation. Miss Hobson is an active member of the Peddie Memorial Choir and was for several years solo soprano in the choir of the First M. P. Church of Newark. She is an officer of the Oratorio Society and a graduate of the teacher's course in the College of Music.

ALMA HOLM.

Miss Holm, a teacher in the College of Music, with home studio at 112 North Fourth street, Newark, has recently become well established in Newark and the Oranges as a solo pianist and accompanist of ability, with personal qualities of importance. A graduate of the senior college course and teacher's course of the College of Music, Miss Holm is well known as a factor in Newark's music life; she is one of the accompanists of the Oratorio Society, and through her many appearances here and in Manhattan in solo performances, has become a favorite with many concert goers. Miss Holm's recent Beethoven recital gave evidence of her versatile powers, am-

ple technic and serious purpose as a pianist. As an exponent of the Russell Method Miss Holm is having much success in her studio work. She is under the management of Mrs. Babcock's Exchange and the Metropolitan Bureau, both at Carnegie Hall, New York City.

ARTHUR KLEIN, PIANIST.

Arthur Klein, the seventeen year old Newark pianist, who has been heard frequently in Newark during the past season, was formerly a pupil of Abraham Nelson, of New York, and is now studying with Ethel May Colgate, in Carnegie Hall, New York. Mr. Klein, who is unusually talented, is in constant demand for concert work. He has had numerous offers to appear in public, but is anxious first of all to finish his studies.

Mr. Klein recently gave a most successful recital in Wallace Hall, which was one of the few given there this season not only well attended, but which received the praiseworthy comments of the press. Mr. Klein also played recently in New York at Miss Colgate's pupils' recital in Carnegie Hall, where he also scored a brilliant success.

In addition to his concert work Mr. Klein is devoting his spare hours to teaching at his residence-studio, 122 Monmouth street, Newark, N. J.

WEIDT'S BANJO AND MANDOLIN ORCHESTRA.

There has been a big change in the instrumentation of the Mandolin Orchestra within the last five years. It is now very modern and not composed of merely first and second mandolins and guitars, but consists also of the mandola, which has the tone of the viola; the mando-cello, which has a quality of tone similar to the cello, and last of all the mando-bass, which takes the place of the bass viol. The guitar is the accompanying instrument and drums are also used.

In this line A. J. Weidt, teacher of mandolin, banjo, guitar and violin, and the local sales agent for the celebrated Gibson instruments, has gained a wide reputation, his pupils being scattered throughout Newark, the Oranges and Montclair. Mr. Weidt, in addition to his teaching at studio and salesroom, 439 Washington street, Newark, is the composer of numerous popular and semi-classical songs and instrumental pieces (Adv.) T. W. ALLEN.

Alice Shaw and Gay Donaldson in Recital.

Alice Shaw, contralto, and Gay Donaldson, baritone, of Cleveland, Ohio, gave a concert recently at Akron, Ohio. The affair took place on a Friday night, and on the Monday before Mrs. Shaw met with an accident in which one of the large bones in her right arm was broken. In spite of this handicap, Mrs. Shaw insisted upon not disappointing the music lovers of Akron, and courageously appeared and sang, as Mr. Donaldson puts it, "beautifully."

Mrs. Shaw is a very popular singer in that section of the country in which she resides as may be seen from the many engagements she has in Cleveland during the coming month, as well as an appearance in "Elijah," at Sandusky, Ohio, and a recital at Cambridge Springs, Pa.

Mr. Donaldson is well known to readers of the MUSICAL COURIER and to people of Cleveland, where he is choir director and soloist at the Euclid Avenue Baptist Church. He recently gave a successful recital at the Harcourt School, at Gambier, Ohio.

An idea of the success which Mrs. Shaw and Mr. Donaldson achieved at Akron may be gleaned from the following newspaper opinions from that city:

Alice Shaw displayed a deep, rich contralto voice and a mental knowledge of its use and capabilities that was a great pleasure to her auditors. She is evidently a woman to whom music is not merely a pastime, but a life study, a steady purpose to which her best energies are consecrated. The even register, the crisp, clean cut vocalization, distinct enunciation and correctness of delivery show a fine musical intelligence, which, joined with a voice of rare beauty of quality, gives her a high rank among fellow artists. It would be a very great pleasure to hear her again under more favorable conditions in the near future.

Gay Donaldson is quite well known by Akron music lovers, and has recently returned and established a studio here. His voice, always rich and resonant, shows a good deal of improvement since he last sang here, and the conclusion is that he has not been resting on his oars. Mr. Donaldson has two valuable assets to a musical career; a voice of luscious quality and richness and great volume, and a very easy and charming stage presence.

It is Akron's good fortune that Mr. Donaldson has come to be one of the little colony of musical artists that makes this the center of their activities. We predict for him success in the management of his own voice and in his chosen calling.

The program contained many beautiful selections. Mrs. Shaw's renditions of Schumann and of her English songs were very pleasing, and the song cycle, "Sayonara," in which both Mrs. Shaw and Mr. Donaldson participated, was greatly enjoyed. They each sang an operatic aria, giving plenty of variety to the program.—Akron (Ohio) Times.

Mr. Donaldson, who for several years has been in other musical circles, is welcomed back to take his place in the musical circles of Akron, and on the occasion of his appearance, Friday evening, a large and appreciative audience demonstrated its pleasure, and he was forced to respond to several encores during the evening. Mr. Donaldson interpreted his solos in a most artistic and pleasing manner.

Alice Shaw, the Cleveland contralto, pleased her audience with the interpretive rendition of her selections. She is possessed of

a voice of pleasing quality. "Now Sleeps the Crimson Petal," by Quilter, and "Call Me No More," by Cadman, were among the most pleasing of her numbers, and in these she demonstrated the power and sweetness of her voice to the best advantage.—Akron Beacon Journal. (Advertisement.)

Fabian Recital at American Institute.

Rosa Fabian is the pupil of Henry Schradieck, the much respected dean of American violin pedagogues, at the American Institute of Applied Music, New York. May 1 she gave a recital of violin music there, assisted by Elsie Lambe, pianist (pupil of Miss Chittenden), and Mrs. Dudley M. Cooper, soprano (pupil of Mr. Lanham). All the participants, then, are students at the present time at the American Institute, and in fact may be accepted as representing the best form of ensemble playing at this institution. Miss Fabian already has been mentioned, her appearance in trio playing and solo at a previous recital having brought her into prominence. She is a gifted violinist and ensemble player, having sense of rhythm and proportion, the essentials of this art specialty. Not all solo players play ensemble as does Miss Fabian; and the same is true of Miss Lambe, pianist, who, having all sufficient technic, gets results aimed at, because she has a warmly musical nature.

It was as a solo player, however, that Miss Fabian distinguished herself on this occasion, showing a technic and style that puts her in the artist class. She draws a good, pure tone, and has that elusive thing, "temperament," or its equivalent, which gives her playing warmth, attracting and retaining interest. It is plain she draws her inspiration from her teacher, Herr Schradieck, who was most distinguished as soloist and ensemble player in Europe long before he came to America.

Mrs. Cooper's numbers were by the modern composers, Leoni, Neidlinger, Chadwick and Puccini, and Miss Fabian played, beside a Gade sonata, the following representative solo violin pieces:

Concerto in E minor.....	Mendelssohn
Melodie.....	Tchaikowsky
Romance, Second Concerto.....	Wieniawski
Hungarian Dance No. 2.....	Brahms-Joachim
Bohemienne.....	Vieuxtemps

Philadelphia Operatic Society Concert.

The Operatic Society of Philadelphia revived Johann Strauss' "Gypsy Baron" for its thirtieth performance, Thursday, April 30, the production being in every way a creditable one, and the enthusiasm culminated in flowers and fanfare after the second act, when Wassili Lepa was presented with a wreath and called upon for a speech. No tribute was more deserved, for principals and chorus united in lauding his tireless activities, not only on strict rehearsal, but the numerous other duties that devolve upon a live conductor. The praiseworthy work done on the stage spoke more eloquently than eulogy for the gifts and efforts of Mr. Lepa.

The Strauss music was decidedly pretty; masterful when it came to waltz rhythms, but without the snap of certain recent emanations from Vienna. As romantic opera it is worth doing. This society, besides providing a professional atmosphere for amateurs, does well to sing deserving but little heard music. Its talent is necessarily limited, being local, and should be content with successes like last night's instead of attempting the more exacting masterpieces as threatened for next season.

Saffin, the gipsy princess, was finely sung by Miss McGinley. Her soprano had smoothness and charm. She acted with considerable assurance. Arsena's role was difficult, but Miss Hassan carried it through creditably. The witch music, sung by Mrs. M. C. Addison was also difficult and well done. Paul Volkman's art was the most finished of all, and his tenor is most pleasing. Horace Hood, as Zsupan, the Hog Prince, assumed his role of not too intelligent but very keen German admirably. The old jokes seemed very fresh.

The chorus was surprisingly sure of itself and of the key. Mr. Carpenter's ballet displayed its usual skill. Additional members of the cast were Mrs. E. A. Ritter, Ruth Oswald, a very pretty Ottokar; E. V. Coffrain, William J. Mayer and G. A. Loben.

Canadian Soprano's Success.

Margaret George, dramatic soprano, of Toronto, Canada, has been engaged to sing the role of Kundry in "Parsifal" to be given May 9, at the Politeama Greco in the city of Lecce, Italy. According to the Sunday World of her native town, Miss George will be the second Canadian singer who ever took the part of Kundry. Miss George has had several engagements offered her as the result of her success in Italy, among them being an offer from the Dal Verme of Milan. Miss George's repertoire includes the leading soprano roles in "Aida," "Otello," "Gioconda," "Traviata," "Pagliacci," "Cavalleria Rusticana," "Trovatore," "Tosca," "Butterfly," and "Parsifal."

PATERSON'S ANNUAL MUSIC FESTIVAL.

Greatest Series of Concerts in the History of Paterson Music Attended by Record-Breaking Crowds—Conductor C. Mortimer Wiske Given Tremendous Ovation—Local Girl Scores Great Triumph—Review of the Concerts in Detail—Festival Notes.

Paterson, N. J., April 30, 1914.

Another Paterson Music Festival has come and gone. Behind it, however, there remain a spirit of enthusiasm and a devotion to the best in music never before manifested in this city. Each season there has been a variety of artists, all celebrated in their own right, and the chorus and orchestra have always been features of the annual festival.

This year Paterson outdid herself—the festival proving one of the most artistic and unquestionably the best financially that the Silk City has ever known. The festival just concluded was a record one in every sense of the word. The audiences were larger than in previous years, and the interest and enthusiasm everywhere prevalent were sufficient to prove that never before has so much feeling been aroused among Paterson music lovers for good music.

The concerts this season were held again in the Fifth Regiment Armory and on each evening the audience was composed of a large number of visitors as well as residents of Paterson. By special courtesy of the Erie Railroad, train schedules were so arranged that those in attendance from out of town could return after the concerts were over. A large number of additional trolley cars were pressed into service and automobile agencies did a thriving business.

From the start everything indicated that this was to be the greatest music festival ever held in Paterson, and as it later proved this was quite the case. On each evening, April 27, 28 and 29, the audiences were far larger than those of former years, the second far surpassing that of last year and the final one being the biggest ever gathered at a musical festival in Paterson.

To C. Mortimer Wiske, conductor of the festival, is due most of the credit for the success of these concerts. It has been his untiring efforts and his earnest work that have brought about the results which have been so manifest. As conductor of the Orpheus Club of Paterson, the Pas-saic (N. J.) Glee Club and other choral organizations, Mr. Wiske has brought together a splendid chorus of singers and has trained them in such a way that they can be well compared with the best choral bodies in this country. The work of the Paterson Symphony Orchestra, of which Mr. Wiske is also director, merits much praise, and throughout the entire festival their playing in conjunction with the members of the Metropolitan Opera House Orchestra was always a delight. The soloists were well chosen and carried out their part of the program in superb style. Mr. Wiske has worked assiduously for the success of these concerts. That his efforts have been successful must be admitted by every one. He well deserves all the praise that can be bestowed upon him, for had it not been for this able conductor there would have been no Paterson Festival. Mrs. Wiske, too, deserves much credit. While little is heard of her, Mrs. Wiske was without a doubt the busiest person in attendance on these concerts. Mr. Wiske has often said that without her inspiration and help he would be unable to conduct his annual festivals.

"GRAND OPERA NIGHT," MONDAY, APRIL 27.

The first night of the festival was devoted to grand opera and consisted of an unusually interesting program. The opening number, Rossini's "William Tell" overture, was given a splendid performance by the orchestra—Con-

ductor Wiske producing effects long to be remembered. Following this number the chorus arose and in delightful fashion sang Donizetti's "Oh, Italia Beloved."

The next number was Verdi's "Oh, Don Fatale," and in this Lillian Eubank, the contralto, proved a great favorite. Her wide range and pure tone qualities brought her great applause. Frances Alda, soprano of the Metropolitan Opera House, who was heralded as one of the most important figures on this evening's program, gave a charming rendition of an aria from Verdi's opera, *Otello*. Because of her sudden decision to sing a group of five or six ballads in addition to her own operatic arias, the last number was changed and in the sextet from Donizetti's "Lucia." Benjamin E. Berry was substituted for Dr. Franklin Lawson. The others in the sextet were Mme. Alda, Ann Ivins, Henry la Bonte, Jerome Uhl and Wilfred Glenn.

Gounod's aria from "Reina de Saba" was the next num-

Mr. Uhl is not only a singer of prominence, but is famed for his pencil and pen and ink sketches.

The final number on the program was the choral fantasia from Wagner's "Lohengrin," arranged by Percy E. Fletcher. The participants were Ann Ivins, Henri la Bonte, Wilfred Glenn, together with chorus and orchestra. Mr. La Bonte and Mr. Glenn each sang their solos with much feeling. "Now Let the Lordly Tilt Begin," as Mr. Glenn sang it was exceptional and merited much applause. The chorus in this selection was particularly fine, both male and female section being well balanced.

Those who were confident at the beginning of the concert that an unusually successful festival was ahead of them were even more convinced when the last strains of the "Lohengrin" fantasia died away. The first concert furnished a great beginning to the festival and proved such a complete success that the chorus and orchestra, as well as the artists, and Mr. Wiske, are worthy of extraordinary praise.

"AMERICAN COMPOSERS" NIGHT, TUESDAY, APRIL 28.

This was a notable night. It marked the debut upon the concert stage of the sixteen year old protégée of the great Silk City, Gertrude Dorothea Fozard. The huge audience of many thousands was composed to a large extent of residents of Paterson, although there was a representative throng from other places.

From the time the doors opened until she appeared upon the platform Little Gertrude Dorothea Fozard, selected as the local soloist for this season's Festival, was the one topic of conversation. Will she be frightened? Will she forget? Will she lose her voice? Wait until she sees this tremendous crowd! These and many other questions were being asked continually, but only answered with statements equally as puzzling.

It was almost at the end of the program when amid thunderous applause Miss Fozard made her appearance, bowing and smiling in girlish delight. Hundreds of hearts almost stopped beating for a minute when Conductor Wiske concluded the orchestral introduction of A. Lane Wilson's "Carmena" (waltz song). It was a moment of excitement that few can ever forget. Nerves were at their highest pitch.

It was an extraordinary scene. Every face was turned excitedly toward the platform. Each individual leaned forward listening and anticipating. Except for the strains of the orchestra, there was not a sound in the great auditorium. All eyes were upon the young protégée and all waited breathlessly for her first note. It naturally was a psychological moment.

Miss Fozard waited calmly for her opening measure, and when the prelude was finished her voice rang out through the huge auditorium in such clear bell-like tones that even Conductor Wiske was astonished. Before she had finished the audience was in complete sympathy with the singer. She had won them all.

At the time of the contest for this appearance, when she defeated nine other singers years older and with riper experience, the newspapers published lengthy accounts of the young girl's brilliant success and what the future had in store for her. Many persons outside of Paterson read these comments with a smile, believing that the real facts



JOHN McCORMACK AND CONDUCTOR WISKE.

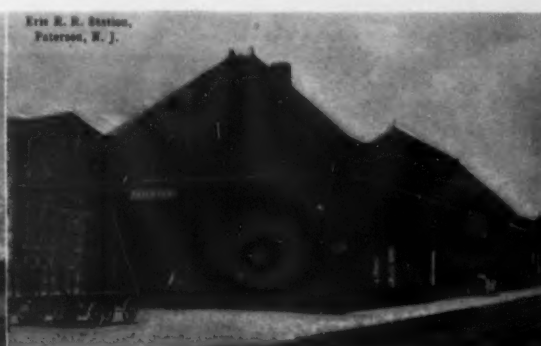
ber, and Miss Eubank exhibited again a voice of remarkable quality and unusual temperament. Henry la Bonte, tenor, was heard in Rudolph's aria from Puccini's "Bohème," accompanied by the orchestra. Mr. La Bonte handled this with great skill. He has a voice of unusual quality and a clear enunciation. Under Conductor Wiske the orchestra gave a remarkably fine rendition of some ballet music from Delibes' "Sylvia."

One of the best numbers on this evening's program was that rendered by Mme. Alda. On the program Gutia Casini, the cellist, was to have assisted her with an obligato. Instead the soprano sang a group of songs with Frank la Forge as accompanist. Her selections included "Je ne suis," by Philidar; "Les Fleurs," "Pastorale," by Cary; "Expectancy," by La Forge, and "An Open Secret." Each one was given remarkable treatment. At the conclusion of Mr. la Forge's number, Mme. Alda insisted that the composer join her in accepting the applause of the audience. An encore was demanded, and in response Mme. Alda sang Thayer's "My Laddie." This was rendered with great tenderness of feeling, and it was the opinion of many that in this she was at her very best.

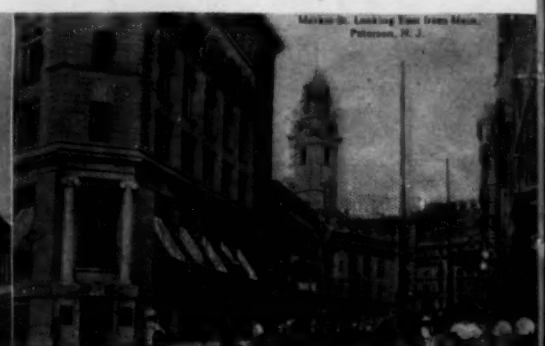
Jerome Uhl, the baritone, sang the Leoncavallo prologue from "Pagliacci," exhibiting a voice of excellent quality.



PATERSON HIGH SCHOOL, PATERSON, N. J.



ERIE RAILROAD STATION, PATERSON, N. J.



MARKET STREET LOOKING EAST FROM MAIN, PATERSON, N. J.

INTERESTING SCENES IN PATERSON, N. J., WHERE THE A

had been buried in an ocean of exaggeration and civic pride. "Seeing is believing," nevertheless, and if there were any such persons present that evening, surely they were converted and are willing to lay the laurels which she so rightfully won at the feet of little Miss Fozard.

Her rendition of the waltz song was unique. She has a powerful voice of excellent quality, although she still lacks the development that years of study can bring about. Even before she concluded her first number, hands were clapping and feet were stamping. This applause continued but a few minutes, however, when seven soldiers, in their khaki uniforms, marched down the center aisle bearing in their arms as many bouquets and baskets of flowers as they could hold. So excited was the young singer that she, too, clapped her hands in her joy. Mr. Wiske helped her gather up her flowers. The applause, however, would not cease, and the stamping of feet added to the increased noise. Conductor Wiske soon returned to the stage, and taking her by the hand, led Miss Fozard to the piano. She then sang as an encore "When Song Is Sweet," playing her own accompaniment. Another ovation followed.

Then came Miss Fozard's second number—"The Four Pictures"—a splendidly-written and well-arranged piece composed especially for Miss Fozard by John G. Zabriskie, a Paterson musician. This selection was also delightfully sung, the young artist receiving another ovation at the close. Recognizing Mr. Zabriskie in the audience, Miss Fozard beckoned to him to the platform, which he did amid loud applause. Bouquets were also presented to the composer.

Still unsatisfied, the audience twice in succession recalled the young singer to the platform. She sang in most bewitching style the old popular song, "Believe Me If All Those Endearing Young Charms." This number, like the others, was exceedingly well delivered and enthusiastically received. It was only after waving her handkerchief to the chorus and shaking her head to the audience that she persuaded them to allow her to retire.

Back in her dressing room, however, little Miss Fozard was besieged by friends, relatives, inquisitive members of the chorus, and even strangers. A real reception was held in the rear of the armory, and when it came time to leave, a still larger crowd, hundreds in number, followed her to her home on Market street, in an effort to congratulate her, and it became necessary to summon policemen to hold back the multitude that traffic might continue.

The second concert was well called "American Composers' Night," for throughout the entire evening there was a patriotic feeling which was everywhere prevalent. The opening number—John K. Paine's "Columbus March and Hymn" is truly American, and received a splendid interpretation at the hands of Conductor Wiske with his chorus and orchestra. "O Realm of Love," from Harriet Ware's "Sir Oluf," was sung by Leon Rennay, the orchestra accompanying. The baritone was in fine voice and received rounds of applause at the close of his number. Edward MacDowell's "In October" suite then followed, and Conductor Wiske interpreted it in a musicianly manner.

Next to Gertrude Fozard, without doubt the warmest applause was received by Orville Harrold, the tenor, following his solo, "Paul's Address," from Victor Herbert's opera, "Natoma." Mr. Harrold has a style that at once captivates his audience, and this, combined with a voice of remarkable range and unusual quality, made him a great favorite; he was roundly applauded. As an encore he sang "The Waltz Song," from "Naughty Marietta," "I'm Falling in Love with Someone." This, like his first number, gave him opportunity for showing the wide range of his voice.

Later on in the program, Mr. Harrold was heard in a group of songs composed of the following: "Thoughts of You," by Brown; "Nocturne," by Foster, and "Yesterday and Today," by Stross, with piano accompaniment by Edward Collins. Much applause followed this last number, which was undoubtedly his best. Mr. Harrold responded with an encore—Ethelbert Nevin's "African Love Song."

One of the features of the concert was the rendition of Dudley Buck's "Hymn to Music," which was sung by the chorus unaccompanied. In this number, the chorus was at its best. The balancing of the different voices was very effective. In a chorus of hundreds of voices it is extremely difficult to attain perfection, but this number was as beautifully phrased as one could possibly desire. Mr. Wiske deserves great credit for this achievement, and even though it was not as enthusiastically received, perhaps, as some of the other numbers, it was without doubt one of the best offered during the entire festival.

Gertrude Manning, the well known soprano, closed the first part of the program with "Oh Come With Me in the Summer Night," by E. van der Stucken, accompanied by the orchestra. This is Miss Manning's first appearance in Paterson, and judging from the plaudits she received she will undoubtedly be heard here again in the future. Miss Manning also sang, with chorus and orchestra, the solos in Jules Jordan's cantata, "Barbara Frietchie."

Corrine Welsh, the contralto, sang J. P. Kursteiner's aria, "Invocation to Eros," with orchestra, displaying an excellent tone and a wide range. The orchestra played Arthur Foote's four character pieces after the "Rubaiyat" of Omar Khayyam, which proved to be a great addition to the program. This was an extremely difficult number, but was well given. Victor Herbert's "Irish Rhapsody," however, seemed to strike a more responsive chord—the various airs interwoven in this number being familiar to everyone.

"JOHN MCCORMACK" NIGHT, APRIL 29.

It was long before the annual festival began that music lovers of Paterson predicted a crowded auditorium on this evening. The announcement of a sold out house almost



IDALIA IDE, SOPRANO SOLOIST; MRS. C. MORTIMER WISKE AND MRS. JOSEPH WOLFSON.

a week before convinced them that if seats were to be available at all, they would be scarce and at a big premium. This is precisely what happened.

Wednesday evening eclipsed all others in the size of the audience. It was a record one in every sense of the word and one never to be forgotten by those who were present. There was not a seat in the entire auditorium available when the concert began. Even standing room in the rear and along the galleries at the side was utilized and two hundred chairs placed on either side of the platform were, every one of them, occupied. It was an audience which in numbers exceeded the largest Mr. McCormack has ever sung before in the past, being much larger than either audience at the New York Hippodrome when he appeared there last month. It was, indeed, an audience seldom seen, for standing upon the platform, one could see in those faces the excitement and enthusiasm which only waited for the tenor's appearance to burst out into thunderous applause.

Those back of the stage as well as those in the audience were amazed at the multitude. Even McCormack, with his hands down deep in his pockets, stood behind the platform and gasped in astonishment. In the rear Charles L.

Wagner, McCormack's manager, looked down from the gallery just as enthusiastic and excited as the others.

The audience was a representative one and included music lovers and McCormack admirers from many States. The railroad trains which had been well filled all day brought a larger crowd in the evening and the trolley cars, too, did a bigger business than ever in the past on such an occasion. Automobiles flocked in from all directions and carriages and taxicabs were almost at a premium.

When the tremendous audience had quieted down and the belated arrivals became fewer and fewer, Conductor Wiske made his appearance and opened the program with the "Coronation March" by Svendsen, played by the orchestra. "Three Pictures," from "The Tower of Babel," by A. Rubinstein, was then sung by the chorus. It was as unique and as delightful a choral number as one could desire, the chorus of the Sons of Shem, the chorus of the Sons of Ham and the chorus of the Sons of Japhet all taking part.

Mr. McCormack then made his appearance and the applause that greeted him fairly shook the huge auditorium. The tenor bowed in appreciation and when the handclapping and stamping of feet had subsided, he began his first numbers, a group of two, the only ones he was to sing with orchestral accompaniment. "Deeper and Deeper Still" has been one of Mr. McCormack's favorites for a long time and this evening he sang it superbly. It was John McCormack and none else. His wonderful enunciation and clear bell-like tones particularly being characteristics of his singing. "Waft Her, Angels," also taken from Handel's "Jephtha," was delightfully sung and well merited the loud applause it received. It was the first time he had ever sung it with orchestra. As an encore he sang Homer Bartlett's ever popular "Dream."

The next number called for an adagio by Ries, which was played with great skill by Donald McBeath, a member of the McCormack company. "The Swan," by Saint-Saëns, was his encore, and this also was well rendered.

A pleasant surprise followed when Idalia Ide, the soprano, sang the "Mad Scene" from Thomas' "Hamlet." Although she was heard in the sextet on "Grand Opera" Night, those who did not know, little suspected that she was capable of such extraordinary singing. Her voice was unusually flexible and trills and the coloratura passages were superbly sung. She was called back to the platform amid loud and spontaneous applause and gave as an encore a beautiful rendition of Thayer's "My Laddie."

A group of three songs, with his accompanist, Vincent O'Brien, at the piano, was the next number on the program, and Mr. McCormack sang these selections in fascinating style: Intermezzo, "Thine Image Pure," by Schumann; "J'ai pleuré en rêve" (I Wept, Beloved, as I Dreamed), by Hue, and Allitsen's celebrated "The Lord is My Light." This last number was the same song with which little Gertrude Dorothea Fozard, who sang on Tuesday night, won the honor of representing Paterson as local soloist. For this reason every one was very familiar with it, and whether for this or because of the exquisite way in which the tenor sang it, the audience seemed unusually enthusiastic at its close. It was during the afternoon that Mr. McCormack, when told by Miss Fozard about the song, exclaimed: "Don't sing it. If you do you will not have your voice two years." The tenor sang it beautifully, however, as he also did the other songs in this group. The applause which followed these numbers was deafening. Mr. McCormack returned to the stage several times, but bows and smiles would not satisfy. At the first notes of "Mother Machree," which the writer has heard him sing at least five times during the past six weeks, and always to the delight of every one, the audience applauded vigorously. He sang it with a pathos and tenderness that touched many hearts and made tears much in evidence. Two beautiful floral pieces were then presented to him and the tenor returned for another encore, adding a McCormack favorite, "Molly Brannigan." Many in the audience were still holding their handkerchiefs and needed just such a song. Laugh after laugh



BROADWAY, PATERSON, N. J.



LAMBERT CASTLE, PATERSON, N. J.



COURT HOUSE, PATERSON, N. J.

ANNUAL MUSIC FESTIVAL WAS HELD, APRIL 27, 28 AND 29.

filled the auditorium, and Mr. McCormack seemed to be able to bring tears or smiles as he chose. He sang it as it has seldom been heard before and evoked rounds of applause.

Edward Elgar's "The Dance" from the "Bavarian Highlands," sung by the chorus with orchestra accompaniment, was one of the best numbers of the evening. The chorus entered into it with a spirit of earnestness and sang it not only with accuracy but with an interpretation that was indeed a credit both to the chorus and Conductor Wiske.

"Come and hasten to the dancing.

Merry eyes will soon be dancing, glancing, . . ."

This is the way it starts. It has a beautiful melody and the words suggest a spirit of pleasure.

After an intermission of about ten minutes, Mr. Wiske opened the second part of the program with Rachmaninoff's prelude in C sharp minor, played by the orchestra. Mr. Wiske conducted this number in faultless fashion. It was an exquisite number, and that it was thoroughly appreciated was shown by the loud applause which followed. After this Mr. Wiske announced that by the courtesy of the Erie Railroad officials, the trains would be held until the concert was over; this eliminated the uneasy feeling that had crept over that part of the audience from out of town.

Three Irish ballads, every one a favorite and all songs which Mr. McCormack has made popular were then sung by the tenor, and the feeling with which he rendered them convinced one that his heart and soul were in his singing. "She Moved Through the Fair," arranged by Hughes; "My Lagan Love," arranged by Harty, and "Kathleen Mavourneen," by Crouch, were the numbers and each one brought forth tremendous applause. These were the kind of songs the audience loved, and its appreciation was more than apparent. When he returned to the stage for an encore and Mr. O'Brien had played but a few notes of "I Hear You Calling Me" it was enough to start another uproar, for every one recognized the number. He sang this favorite in a captivating manner and was recalled again, singing as a second encore "The Next Market Day," which is a humorous song and one which is ever a favorite with McCormack audiences.

Gluck's "With Wreaths of Roses," from "Alceste," then followed, and was beautifully sung by Miss Ide and chorus with orchestra accompaniment. Mr. McBeath then played "Chanson Louis XIII and Pavane," with Mr. O'Brien at the piano; his technic was particularly fine and his interpretation impressed favorably.

McCormack's last two songs, at least the last group on the program not including his encores, were "La Maison Grise," from Messager's "Fortunio," and Mimi's farewell song in the finale Act III of "La Boheme." This last number particularly was one of Mr. McCormack's best. In it he put his whole soul and the effect upon the audience was most noticeable. That the tenor is just as superb in operatic arias as he is in Irish ballads cannot be denied, and his rendition of these two numbers was all that one could ask for. The piano accompaniment instead of orchestra in the last selection made a little difference, to be sure, but not enough to alter the wonderful effect it produced. Mr. McCormack gave as the reason for not singing it with orchestra that there is but one copy in existence and this he could not procure.

By special request Mr. McCormack was urged to sing a song which has added much to his popularity, "A Little Love, A Little Kiss." At first he strenuously objected, but after much persuasion was finally induced to sing it. It was a song few in the audience had heard him sing before, but the applause it brought forth convinced one that it was not a bit less popular than "I Hear You Calling Me." Two or three times the tenor was recalled to the stage, but because of the lateness of the hour he refrained from additional encores.

The evening's program was concluded with Sullivan's "The Lost Chord," beautifully sung by the chorus with orchestra accompaniment. It was a fitting climax to a great festival, and while a few out of town people left before it was completed the greater part of the audience remained through to the finish and gave Mr. Wiske and the chorus rousing applause. As this number was completed, some enthusiastic admirer presented the conductor with a beautiful basket of carnations and roses.

Conductor Wiske, the chorus, the orchestra and the soloists all deserve great credit for the tremendous success of these three concerts. The chorus, particularly, deserves a great deal of praise for their untiring efforts; the orchestra, too, is to be congratulated. Mr. Wiske—well, all one can say is that there are few, if any, conductors in this country who could have accomplished such results under the present existing circumstances. All Paterson should bow in great gratitude to Mr. Wiske and those who assisted him.

FESTIVAL MUSIC NOTES.

An interesting incident which aroused a great deal of mirth among those present at the Wednesday afternoon rehearsal took place when Conductor Wiske, seated comfortably upon a chair raised upon a box on the conductor's stand, turned and called John McCormack to the plat-

form. On ascending the steps Mr. McCormack picked up the conductor's baton and tapping it vigorously against the music stand raised his hands as if to direct some masterful overture. As his baton fell one of the first violinists responded with "The Wearing of the Green," Mr. McCormack conducting it through several measures. It was most appropriate and elicited much applause.

Speaking of McCormack, one should have noticed his music roll. It was easily six inches in diameter and bore on the outside in gold letters the name of its owner.

Many people wondered what the commotion was in the



CONDUCTOR C. MORTIMER WISKE AND MRS. WISKE IN FRONT OF THE ARMORY.

back of the auditorium on Wednesday evening. It was only a woman who fainted; there was a second one who lost consciousness also.

An interesting party was noticed at dinner Wednesday evening at the United States Hotel, prior to the McCormack concert. Among those in the group were Manager Howard Potter, Manager Charles L. Wagner, and some of Mr. McCormack's friends.

Some of the subscribers who attended all three concerts thought of a clever scheme when they brought to the armory chair cushions. The seats, it must be admitted, were rather hard.

Those persons living in the vicinity of the Armory witnessed some amusing sights Wednesday afternoon when



JOHN MCCORMACK.

John McCormack, Conductor and Mrs. Wiske and others posed for photographs in front of the building. A good sized audience looked on as the pictures were snapped.

It is well known that Mr. McCormack is a tennis enthusiast, but probably few are aware of the fact that he is also a baseball fan. After the rehearsal on Wednesday afternoon, Mr. McCormack, his manager, Charles L. Wagner, Conductor and Mrs. Wiske, August Epple of the Paterson Morning Call, Alexander Berne, the pianist, and a number of others, attended a ball game in which two of the local boys' clubs participated. For over half an hour the group watched the game, each one in turn explaining to the noted tenor the A B C's of our national game. Mr. McCormack was very enthusiastic, watching with interest several splendid plays. One of the accompanying photo-

graphs shows the group of enthusiastic musicians watching the game.

Maybe everyone did not notice it, but Mr. McCormack nearly slipped off of the platform while he was singing Wednesday evening.

Following his great triumph on Tuesday evening, Mr. Wiske entertained a number of friends at the Hamilton Club. Many toasts were offered. Mr. Wiske's guests included John G. Zabriskie, the composer of one of Miss Fozard's selections; John R. Morris, secretary of the Music Festival Association, and J. Albert Riker and Thornton W. Allen, of the MUSICAL COURIER. On Wednesday evening another delightful supper was given at the Hamilton Club by Mr. and Mrs. Wiske.

A humorous incident took place in the Armory Wednesday afternoon during the rehearsal when one of the workmen stepped up to Alexander Berne, the pianist, and expressed his pleasure at seeing Mr. McCormack back again in Paterson. On learning his mistake, apologies were much in evidence.

"Andy's" is a small hotel directly opposite the entrance to the Armory. Andy's principal occupation is serving guests, but during the three days of the festival, despite the amazing rush of hungry and thirsty individuals for "Andy's" corner, "Andy" managed to give up two or three hours each afternoon, and, sinking himself deep in one of the chairs of the gallery, listened with great attentiveness and devoted interest to each number on the program. Andy, without exaggeration, must be nearly seven feet tall and weighs somewhere between 200 and 300 pounds. He is a well known character in Paterson and—well, who doesn't know Andy anyway?

Every year it has been customary for a large throng of curious persons to gather on the sidewalk in the front and at the rear of the Armory in an effort to hear possibly a stray note or catch a glimpse of one of the artists. This has always been a nuisance and a hindrance. This, however, has been done away with, special police having been assigned to this duty.

Did any one notice the flags hanging in the rear of the Armory? There were several old relics of the war, some displaying many bullet holes, and all showing the results of terrific fighting.

Early in the evening, on the opening night, while Miss Ide, Miss Ivins and Miss Eubank were completing their toilet, some one tampered with the electric light wire connecting with the artists' tent, turning the lights suddenly out. It was but a short time before the wires were again repaired, but it caused each of the singers a bit of worry and excitement.

Superintendent George W. Stone and Jacob L. Engel are to be congratulated upon the splendid trolley car service during the festival.

In the front of the gallery, cornered in an inconspicuous spot where few would notice her, Mrs. McCormack listened to the entire concert Wednesday evening, and expressed herself as having enjoyed the time of her life.

THE ORCHESTRA.

August Epple, in the Paterson Morning Call, says: "If there is one body of performers that Conductor Wiske loves to conduct more than another, it is an orchestra, and at this he has few equals throughout the country." Mr. Wiske has demonstrated time and time again his love for orchestral music. It has been more or less his life work and he has had experience in this line such as few men in this country today can boast of. Before taking up his work in Paterson, Mr. Wiske conducted numerous orchestras. After taking up his residence in Paterson, he interested himself in festival and choral as well as orchestral work. It has taken time to be sure, but Mr. Wiske has developed in the Silk City an annual music festival having few equals in this country. In addition to this he has organized and put on a firm basis the Paterson Symphony Orchestra of which he is conductor.

Last year at the annual festival it was necessary to engage the Metropolitan Opera House Orchestra for the festival concert. This year less than half the number of Metropolitan players were engaged, the Paterson Symphony men taking the place of the outside musicians.

At the festival this season the orchestra, composed of the Paterson Symphony players and members of the Metropolitan Opera House Orchestra, consisted of about ninety men. The effects which Mr. Wiske obtained in this combination were extraordinary. Every member was a thorough musician, thus making it possible for Mr. Wiske to present works which otherwise he could not have offered.

When one stops and considers the amount of work required to train a large orchestra, in addition to a tremendous chorus, he will readily agree that it is a task not to be scoffed at. However, this is but one part of Mr. Wiske's work, for in addition to his church work he is also busily engaged in conducting and teaching outside of Paterson. Mr. Wiske is to be congratulated on the success of the Paterson Symphony Orchestra. It is to be hoped that all

his dreams of great service and great achievements may be speedily realized.

THE COMPLETE PROGRAMS.

The program for each of the three concerts is given below in full:

"GRAND OPERA NIGHT," MONDAY, APRIL 27.

Overture, William Tell.....	Rossini
Chorus, Oh, Italia Beloved.....	Donizetti
Aria, Oh, don fatale.....	Verdi
Valse, Invitation to the Dance.....	Weber-Berlioz
Aria, from Otello.....	Verdi
Sextet, from Lucia.....	Donizetti
Idalia Ide, Ann Ivins, Henri la Bonte, Jerome Uhl, Wilfred Glenn, Chorus and Orchestra.	
Cavatine, from Reine de Saba.....	Gounod
Aria, from La Boheme.....	Puccini
Ballet, music, Sylvia.....	Delibes
Intermezzo et Valse Lente.	
Pizzicati.	
Cortege de Bacchus.	
Soprano, Prayer from Tosca.....	Puccini
Prologue, Pagliacci.....	Leoncavallo
Choral fantasia, Lohengrin.....	Wagner-Fletcher
Ann Ivins, La Bonte, Glenn, Chorus and Orchestra	
Frank la Forge at the piano.	

"AMERICAN COMPOSERS" NIGHT, TUESDAY, APRIL 28.

Columbus March and Hymn.....	John K. Paine
Aria, from King Olaf.....	Harriet Ware
Suite, op. 42, In October.....	Edward MacDowell
In October.	
The Shepherd's Song.	
Forest Spirits.	
Aria, from Natoma.....	Victor Herbert
Chorus, Hymn to Music.....	Dudley Buck
O Come with Me in the Summer Night.....	F. van der Stucken
Aria, Invocation to Eros.....	J. P. Kursteiner
Four character pieces after the Rubaiyat.....	Arthur Foote
Tenor songs—	
Thoughts of You.....	Brown
Nocturne.....	Foster
Yesterday and Today.....	Sprons
Irish Rhapsody.....	Victor Herbert
Carmena (waltz song).....	A. Lane Wilson
The Four Pictures.....	John G. Zabriskie
Cantata, Barbara Frietchie.....	Jules Jordan
Gertrude Manning, Chorus and Orchestra.	

"JOHN McCORMACK NIGHT," WEDNESDAY, APRIL 29.

Coronation March.....	Svendsen
Three picture choruses, Tower of Babel.....	Rubinstein
Recitative, Deeper and Deeper Still (Jephtha).....	Handel
Aria, Waft Her Angels (Jephtha).....	Handel
Adagio.....	Ries
Mad Scene from Hamlet.....	Thomas
Intermezzo.....	Schumann
Jai pleuré en reve.....	Hue
The Lord Is My Light.....	Allitsen
The Dance.....	Elgar
Prelude in C minor.....	Rachmaninoff
Irish songs—	
She Moved Through the Fair.....	arr. Hughes
My Lagan Love.....	arr. Harty
Kathleen Mavourneen.....	Crouch
Wreaths of Roses, Alceste.....	Gluck
Chanson Louie XIII and Pavane.....	Couperin-Kreisler
Arias—	
La Maison Grise (Fortunio).....	Messager
Finale, Act III, Boheme.....	Puccini
The Lost Chord (by request).....	Sullivan

THE CHORUS.

Never during his career in Paterson has Conductor Wiske had so splendidly equipped a chorus as that heard at the festival concerts this season. Like the orchestra, the chorus is one of this conductor's "hobbies." Mr. Wiske is well known the world over as a choral director and his services in Paterson have won for him additional fame. The festival chorus members are all trained under his personal direction and each one is thoroughly familiar with his ways and methods. The results that he obtained were

remarkable and these alone should stand as a tribute to this director's extraordinary ability.

THE FESTIVAL PRESS AGENT.

Many persons have wondered what the Paterson Festival would amount to without August Eppe, of the Paterson Morning Call. Mr. Eppe, who has witnessed many music festivals in the Silk City and has watched the various musical organizations grow and expand, is not only the Call's chief adviser on things musical, but is also in reality the festival press and publicity agent. In Mr. Eppe the Festival Association has a supporter well worth having and his criticisms and reviews in the Paterson Morning Call have always been regarded as complete and reliable and are read by music lovers in many parts of the country.

Mr. Eppe is a clever writer and unusually familiar with musical history. His reviews of this season's concerts were well written and were a credit not only to Mr. Eppe himself but also to the newspaper he represents.

Albert H. Kremer, also a member of the Call reportorial staff, ably assisted Mr. Eppe in this work.

OUR ARTIST.

Two very clever drawings are used in this review of the Paterson Music Festival which were made especially for the MUSICAL COURIER by Jerome Uhl, baritone of the Century Opera Company. Mr. Uhl was one of the soloists on



FRANCES ALDA AND C. MORTIMER WISKE.

"Grand Opera Night" and his singing on that occasion was warmly received.

The two sketches shown here are exceedingly well executed. The one of John McCormack shows the celebrated Irish tenor in a characteristic pose; the other of Conductor Wiske and Frances Alda is also unusually good, it being a fine likeness of the festival conductor and the renowned soprano.

OUR PHOTOGRAPHER.

As fortune would have it, during the three days of the festival the weather modulated continually from sunshine into rain and vice versa. For this reason it was impossible to secure many good photographs. Several pictures were taken, however, especially for the MUSICAL COURIER, and are reproduced in these columns.

A NEWS ITEM.

The music festival will net C. Mortimer Wiske, the director, a neat profit. The proceeds will not be clear profit for Mr. Wiske, however, as a deficit for the past five years is outstanding. Under the auspices of the Paterson Festival Association the profits of this year will be made to stand off, as far as possible, against the standing deficit. As the association will handle future festivals, as well as this year's and that of 1913, it is the hope, by future profits, to wipe out the entire deficit. Frederick S. Cowperthwait is treasurer of the association, and has promised to inform the public fully of the present profits and past deficits when the accounts have been audited.

An incident occurred during the days just preceding the festival which illustrates clearly the interest Conductor Wiske has awakened in Paterson musicians. One week preceding the festival a rehearsal of the Paterson contingent of the festival orchestra was held, and several of the football enthusiasts among the musicians, who, curiously enough, have a strong leaning toward football, failed to attend the rehearsal, and instead took themselves away to the field where brawny men vied for honors, not with musical instruments, but with their feet. This was

so discouraging to the conductor that he straightway "fired" half a dozen of the men out of the orchestra. This drastic measure cut the musicians to the quick, for they had cherished the fond hope of appearing with the Metropolitan players at the festival. This prospect had vanished when they were notified that "their services would no longer be required." One man felt that he had "sinned" and came back to Mr. Wiske and in atonement offered to loan him his timpanies for use, saying he would forego the pleasure of playing at the festival, but he wanted the honor of having his instrument used. Mr. Wiske was obdurate, and did not want even the instrument. On Monday afternoon the timpany man came around with his instruments and addressing Mr. Wiske said: "Won't you let me play; I wish you would; even if you don't pay me." The conductor could resist no longer and the timpany manipulator was allowed to come in. Evidently he enjoyed the experience. It is also said that he was paid.

TWO INTERESTING EDITORIALS.

An interesting editorial appeared in the Paterson Morning Call which is well worth reprinting here. It follows:

In the "American Night" at the armory last Tuesday there were doubtless scores and scores of nervous people in that vast audience that were in a high state of excitement just before Miss Fozard, the local singer, came on to sing. These nervous people trembled with excitement for fear the vast audience would overawe the youthful singer, or perchance her voice would go back on her at the last minute, or that the newspapers overrated her wonderful gift, and a hundred other fears took possession of these nervous people, who wished the girl all the success that could attend her, but who were so afraid—shocked, in fact—that they were all of a shake. One woman said afterward that when the lone girl (Miss Fozard) stepped out from among the six hundred singers and faced the vast audience, she (the woman) felt, distinctly, three sharp blows on the back of her neck, as though she had been struck with a hand bag. She declares that this was due to her nervousness over the success of Miss Fozard, but the woman added that when she heard the singer's voice and saw with what calmness and with what ease she handled her beautiful voice, she (the woman, again) was angry at herself for allowing her nervousness to overwhelm her good judgment.

Commenting on the Wednesday night audience, the Call says:

There is something to arrest attention in an audience like the one that packed the armory on Wednesday night from pit to eaves. That enormous gathering was not accidental. It was not even unusual. It has become a regular thing. Thus it attested the democracy of good music as well as the music love of the people of this city and surrounding territory. The music festival brings our own splendid chorus close to us all. It has improved greatly the past season. And men in many walks of life compose a portion of that chorus. And one of them remarked after the big event, "I recommend the tired business man to join the festival chorus next season. He will find there is a lot of recreation in studying and singing really good music."

A CAUSE FOR JUSTIFIABLE PRIDE.

The following editorial is culled from the Paterson (N. J.) Press:

The great musical festival in this city, the most successful in every way of the series inaugurated several years ago by Director C. Mortimer Wiske, must not be permitted to pass into history without recognition of what it means to Paterson. Our city, perhaps, above all others in the United States, can be benefited by such a demonstration of artistic culture pervading all classes of its citizenship, as was given by the great audiences that attended every one of the three concerts that were given at the armory this week.

These festivals have been managed and supported in a way that would have done credit to a metropolitan city. As the product of a provincial and industrial community like Paterson, they have been the subject of wonder in musical circles far and near, and as an advertisement for this much maligned town they will be of incalculable value.

As for the artistic merit of this festival, it is not the sometimes misleading judgment of local pride that has stamped it as of singularly high character. This is the verdict of musical critics of the highest rank from centers of artistic culture who heard the three programs carried out. Many who came here from New York, Brooklyn and other great cities, who have heard the best efforts in those cities in the way of ambitious musical demonstrations, freely admitted that in the quality of the work, not excepting that of the chorus, which was almost entirely composed of local singers, Paterson has a right to claim a merit that few other cities can rival, and which ranked far above the average. And this praise was given to the audiences as well as to the performers, as showing qualities of artistic analysis and discrimination wholly unexpected in a city like Paterson.

On the whole, our city has just cause to plume itself upon the triumphant success of every feature of its great musical festival of 1914. And the best is yet to come.

The Paterson Festival Chorus is composed of the following officers: John J. Fitzgerald, chairman; Roland G. Eves, secretary and treasurer; Otto Del Vecchio, librarian, and Mrs. C. M. Wiske, accompanist. The committee is composed of Mrs. James Valentine, Mrs. George Small, David Sabater, John Tatton, Charles Bennison, Imogene Cooper and H. O. Jones.

The sopranos are: Mrs. H. A. Allen, Mrs. G. Armstrong, Adeline Andrews, Helen Atherton, Minnie Anderson, Maud Anderson, L. Anderson, Mary Brameld, Mary Brameld, Anna Brown, Lillie Bennett, Mrs. J. H. Brown, L. Bredin, Ida May Borneman, Minnie Berger, Bertha Baer, Elizabeth Braen, Anna Boer, Ida M. Barsico, Ada Burchell, Elizabeth Bush, Sarah Bailey, Christina Bordan, Anita Burgna, Mrs. H. Braen, Georgina Black, Anna Berl, Elsie Blake, Josephine Bulmer, Ada Bailey, Ruth Benjamin, Frances Barbour, Julia Birchenough, Teresa M.



A GROUP OF MUSICIANS WATCHING THE BALL GAME.

Left to right: John R. Morris, secretary of the Festival Board; Charles L. Wagner, the New York manager; John G. Zabriskie, whose composition was performed; John McCormack; August Epel, of the Paterson Morning Call, and Mrs. Wiske, wife of Conductor Wiske.

Cooke, Mrs. Wm. Cutchlow, Josephine Cunningham, Mary H. Church, Rosella Conover, Agnes Cooke, Jessie M. Curie, Helen Cubby, Margaret Cronin, Sadie Conklin, Ida Coyle, Viola Clarke, Grace Conklin, Katherine Delaney, Dolly Delaney, Mrs. Wm. Doran, Nellie Dodd, Trina Dorman, Bertha Dyson, Mrs. Sidney DeVries, Julia Dervaloos, Katherine De Puit, May Doughan, Ivy Irene Devine, Emma Eckert, Anna Eckert, Wilhemina Engelskurchen, May English, Florence English, M. M. Englehardt, Minnie Eaton, Bertha Eyres, Margaret Flaherty, Minnie Fichtner, Gisela Frederick, Ida Ford, Katherine Florman, Katherine Farrell, Margaret Flood, Amelia Flax, Beatrice Gott, Anna Glass, Mrs. Chas. Garrison, Mary Grant, Constance Gilpin, Susie Garlich, Lillian Greene, Evelyn Grish, Mary Grieder, Ethel Garner, Mrs. Frank Garner, Katherine Grant, Ethel Garlock, Mrs. Wm. Hill, B. Howard, Lillian Harding, Mrs. D. E. Hopper, Mary Hargreaves, Louise Hawthorne, Christine Hawthorne, Clara Hawthorne, Mrs. Wm. Hardy, Mildred Haring, Elizabeth Harley, Elizabeth Heatley, Clara Harbourn, Melvina Horton, Juliet Haley, Amelia Hilton, Eleanor Hilton, Anna Hilton, Elizabeth Henig, Nellie Hagedorn, Jessie Hopper, Christine E. Jaeger, Mrs. H. O. Jones, Mrs. L. C. Kittridge, Isabelle Kitt-ridge, Mary Kelly, Frieda Kampschulte, Mrs. L. Kris-meyer, Mrs. Harry Kuenemann, Mrs. M. King, Jennie Kreamer, Mrs. Henry Koert, Lillian Kuenemann, Sarah Kilpark, Florence Kennedy, Alma King, Anna Keyger, Fay Kearney, Mildred Kearney, Hilda Lobb, Anna Lappin, Lillian Labor, Jessie Longbottom, Margaret Loomis, Adelaide Langford, Sara Lee, Mrs. John Langan, Ivy Myers, Margaret Martin, Agnes Martin, Mrs. Martin, Mrs. F. J. Martin, Mrs. E. T. Manson, Frieda Mallon, E. Mahoney, M. L. Mather, Lillian Mertz, Amy Morrison, Ethel Mull, Edna Myers, Jennie Meyers, Margaret Morsley, Mrs. Grant Merrill, Mrs. Noah Merrick, Esther Meyer, Louise Meyer, Mrs. M. McKenzie, Mrs. T. J. McCreery, Mrs. Wm. T. McLaughlin, Mary McIntyre, Margaret McKiernan, Jennie McKee, Ella McGarrity, Mrs. J. W. McDermott, Margaret McKersie, Katherine McGinnis, Julia McGinnis, Katherine McNeany, Jennie McCann, Agnes McGuirk, Mrs. N. Newsome, C. C. Neighmond, Georgina Newcomb, M. Nixon, E. Nixon, Minnie Nesseltrager, Ruth Ootout, Mrs. David Oldham, K. O'Shea, Mrs. A. H. Pinkerton, Mrs. T. J. Probert, Minnie M. Perry, Ethel Pierce, Mary Plowman, Helen Pooley, Julia Poelstra, Mrs. H. Purdy, Jeannette Post, Louise Philburn, Rose Richards, Edith Ransom, Ella May Rutan, Mary Ross, Mary Ruegsegger, Mildred Rachel, Mrs. W. O. Russel, Margaret Robertson, Margaret Rude, Helen Rennyson, Anna E. Ray, Mrs. J. O. Rutenberg, Mrs. A. Rodgers, Jessie Rockwell, Sophie Rodgers, Harriet Ryerson, Anna G. Spear, Mrs. L. Scheele, Pauline Schlentz, Mabel Smith, Marjorie Stoutenger, Clara Sommers, May Sommers, Edith Suttle, Lena Schaub, Rose Schauble, Emily Scherer, Margaret Sampson, Frieda Springmann, Marcella Sheehan, Ida Sladler, Josie Sladler, Florence Soutar, Grace Smith, Anna J. Schant, Lena M. Statler, Tillie Schuler, Chrissie Scouler, Lulu May Space, Frances Schelt, S. Slack, H. Slack, Sophie Schoenberger, Augusta Schmidt, Elsie Stienhauser, Clara Tilli-wine, May Tompkins, Ida Tusch, Jennie Tanis, Katherine Tanis, Mattie Tanis, Clara Thompson, Elizabeth Trabe, Madeline Tracy, Bessie Tomlins, Ethel Tomlins, Eva Tem-pleman, Maud Taylor, Anna Taylor, Mrs. L. L. Turner, Kittie Tredo, Sadie Taylor, Elizabeth Turner, Mamie Ul-rich, Beth Van der Bok, Miss Van Whitefleet, T. Vene-man, Anna Veneman, Mrs. James Valentine, Mrs. A. Van Haste, Mrs. L. A. Van Riper, Lucy Van Wyk, Mary

Walsh, Anna Wrigley, Mary Wrigley, A. F. Williams, Eva Weeder, Mrs. R. Wednall, Josephine Wiegand, Mrs. F. G. White, Bertha Wachutka, Mrs. Ida Winans, Mary Watson, Minnie Walker, Grace Winans, Nellie Wisse, Mattie White, Ester Wilson, Myrtle Williams, May Yen-tema, Myrtle B. Zcliff.

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THORNTON W. ALLEN.

A Thousand Placards in Paterson.

[From the Paterson, N. J., Morning Call.]

The MUSICAL COURIER, the most influential of the larger publications in the music world, was again represented at the Paterson festival by J. Albert Riker, business manager, and Thornton Allen, of the staff of writers. Both are recognized as being among the leading musical critics of America, and the fact that the MUSICAL COURIER assigned them to the local festival attested the prominence which the Paterson musical event holds in comparison with the other festivals of the country. Both thought that, taken from all standpoints, considering chorus work, orchestra, general standard of soloists, and the management of the festival, Paterson was in the forefront of American cities.

Over 1,000 placards were distributed by the MUSICAL COURIER in this State and as far in New York State as Middletown, with the front page of the current COURIER, bearing the pictures of the leading soloists, and also containing the time tables for the trains on which Paterson might be reached.

Gardner Pupils in Recital.

Mabel Brierly, soprano, pupil of W. R. Gardner, of Pittsburgh, Pa., gave a recital of German songs at Meadeville, Pa., Monday evening, April 27, before the Woman's Literary and Art Club. The songs were by Schumann, Schubert, Lassen, Wagner, Weber, Becker and Mozart.

Miss Brierly was in fine voice, and sang with deep understanding and interpretative ability, showing her to be a fine artist.

Another pupil of Mr. Gardner's who has been very successful this season in recital and concert work, is Raymond Burk, basso, who will go to New York in a few weeks to coach with Oscar Saenger and do more extensive concertizing.

Festival Advertising.

One of the best forms of advertising used by local musical festivals comes from Trenton, N. J., where placards posted about town and announcements inserted in the newspapers read as follows:

— SAY THIS —
"I AM GOING"
 TO THE
TRENTON MUSIC FESTIVAL
 MAY 17, 18, 19
SECOND REGIMENT ARMORY

Bachmann-Rapee Recital.

A recital of unusual interest was given on Thursday evening, April 30, at Rumford Hall, New York, by Alberto Bachmann, violinist, and Erno Rapee, pianist, whose performance of the following program was highly appreciated by a large audience:

Sonata, violin and piano.....A. Bachmann
 Messrs. Bachmann and Rapee.
 Piano—
 Fantasia, Impromptu, F sharp.....Chopin
 Scherzo, B flat.....Chopin
 Erno Rapee.
 Violin—
 Chaconne (violin alone).....Bach
 Caprice Viennois.....Kreisler
 Airs Russes.....Wieniawski
 Alberto Bachmann.
 Piano—
 Sonette de Petrarca, No. 3.....Liszt
 Venezia e Napoli.....Liszt
 Erno Rapee.
 Violin—
 Dialogue.....Bachmann
 Krakowiak.....Bachmann
 Zapateado.....Bachmann
 Alberto Bachmann.
 Sonata, violin and piano.....César Franck

The opening number, sonata for piano and violin by A. Bachmann, is a work of distinction, full of rich melodies, very original and modern in construction. Its main feature is strength and brilliant coloring. The slow movement has all that aristocracy which characterizes the productions of the old masters. This sonata was greatly enjoyed. Mr. Bachmann's playing of the violin part was like one inspired, while Mr. Rapee played the piano part with spirit and aided in the successful production of this charming work. Their ensemble playing was splendid.

The César Franck sonata received a delightful reading by these two artists. Their interpretation of the work was musicianly.

Mr. Bachmann played two groups of solos and proved to be a violinist of high order. His tone is big and manly, his intonation accurate, his manner unaffected, and his general playing is full of intensity, warmth and devotion.

Mr. Rapee played two groups of solos, and delighted those present by his finished and artistic performance. The audience showed appreciation by bestowing liberal applause.

Haggerty-Snell Pupils' Recital.

Mme. Haggerty-Snell, the eminent New York vocal teacher, gave a recital of her pupils on April 25, at which a remarkable program was presented, ranging from music of semi-popular character to the classics of Schubert, Verdi and Wagner. Also by special request two of Jules Wellens' songs, "O Rose, Climb Up to Her Window" and "The Message," were sung by Mme. Haggerty-Snell herself.

Mme. Haggerty-Snell's motto, which has been frequently quoted in these columns, is as follows: "Not all may become artists, but every one can be taught to sing artistically." She carries out this principle—which may be almost said to be the foundation of her art belief—with remarkable energy and optimism. Her enthusiasm inspires her pupils, and the program which was given on this occasion, as well as the many pupils' recitals which have been given on previous occasions, prove that she can do what her motto affirms: she can teach any one to sing artistically. And it must be added that a surprisingly large number of her pupils not only learn to sing artistically but become genuine artists.

But one of the most noticeable and remarkable features of Mme. Haggerty-Snell's methods is her ability to obtain quick results. It appears that she uses in addition to the regular methods of vocal training, a system of scientific muscle building, which strengthens and renders flexible the throats and vocal chords of her pupils. She succeeds, in other words, in doing just what a teacher of some mechanical art would do in training the muscles; and this being carried out systematically upon strictly scientific lines, obtains results with unusual speed. Considering the fact that some of the pupils who appeared on the program given on Saturday evening, April 25, had studied only six weeks, and that none of them had studied over a year, the results are certainly astonishing. Her pupils are particularly noted for clear tone and distinct enunciation.

The compositions of Mr. Wellens are attractive and contain true musical merit. He accompanied his own songs and as interpreted by Mme. Haggerty-Snell, they were enthusiastically received, and the singer was forced to give an encore.

In spite of the rainy weather, Mme. Haggerty-Snell's studio was crowded.

At some stage in her career every girl seeks a career on the stage.—New York Evening Mail.

Gittelson Wins Amsterdam Favor.

Frank Gittelson, the young American pupil of Carl Flesch, aroused Dutch enthusiasm by his playing in Amsterdam recently. The following culled from the Amsterdam, Holland, press duly attest his immediate popularity there:

Last week we made the acquaintance in concert of the American violinist, Frank Gittelson—a disciple of our well beloved Carl Flesch. The robust appearance of this healthy youth seemed rather inharmonious with popular conception of artists, but a few notes upon his instrument at once banished all lingering doubts about his status. What a stupendous technique! What massive conception and exposition! These latter attributes were fully exhibited in the Nardini concerto and Bach chaconne, while in the Saint-Saëns "Rondo Capriccioso" and Wieniawski's "Polonaise Brillante" Gittelson demonstrated his sovereign technique. A boundless temperament occasionally clouded the beauty of his tone, but such all consuming youthful fire will not be denied and must perforce expend itself somehow. The audience evinced its delight in tumultuous applause and insistent demands for encores.—Wochenzeitung für die Niederlande u. Belgium, April 5, 1914.

The violinist, Frank Gittelson, American by birth and pupil of Carl Flesch, is a robustly built young man, with an intelligent demeanor, who gives one the impression that he is aware of his conscious power, knows what he wants, and is prepared to deliver it. His bowing, luscious tone, luxuriant and flowing cantilene, masterful technical finish, combine the qualities which distinguish his playing. The program consisted of Nardini, Bach, Saint-Saëns and Wieniawski, and he at once ingratiated himself with his audience by his elegant performance of the Nardini concerto. His rendition of the chaconne, noble and distinguished in conception, rich in color, with a pronounced individuality that permeated his playing even to his bowings, challenged admiration by its general super-excellence. With his interpretation of the works of Saint-Saëns and Wieniawski he entered more into the virtuoso domains, and these gave him opportunity to exhibit a technique scintillating with brilliancy and an all devouring temperament. Everything was so beautiful that he brought to our hearing that the large audience was entranced and vociferously demanded encores.—Het Nieuws van den Dag, March 30, 1914.

A new violinist, Frank Gittelson, has made his appearance. To judge from his playing, not by his youthful face, one would think him much older; for his performance possessed always a masculine maturity, sureness and vigor, the fruits of a highly developed technique, and permeating everything with strong personal convictions. While the program offered us no novelties, yet it presented nothing but what excited interest, through an execution as lofty and facile in delivery as it was glowing and fiery in tone. His energetic passion, his lively and graceful sprightliness (in Saint-Saëns), the full singing sonority of tone in the cantilene, formed qualities which, united with his genuine violinistic gifts, made one predict the most wonderful things for Gittelson's future. As I learned, he is a pupil of Carl Flesch, and one gains much luster from such a pupil. May this gifted, wide awake young artist march ahead to greatness and fame with clear eye and a firm step!—Algemeen Handelsblad, March 29, 1914.

If one did not learn that Frank Gittelson is a disciple of Carl Flesch, one could not help but know it from his rendition of the Bach chaconne, and evidently the young artist is full of a beautiful enthusiasm for the performance of this big work, really giving much of himself to this austere and difficult task. That, however, Gittelson is in every way in possession of great violinistic attainments, he showed in the Nardini concerto and Saint-Saëns' "Rondo Capriccioso," both smoothly accompanied by Louis Schnitzler. The finale of the Nardini was genuinely "Giocoso," and in the rondo Gittelson displayed a naive sentiment and gracefulness combined with the dewy freshness of youth. This young American, who we know is so very young, and possesses such great natural endowments, will rise to great heights.—In Telegraaf, March 30, 1914.

(Advertisement.)

A Very Busy Pittsburgh Teacher.

Although many of Pittsburgh's voice teachers have been unusually busy during this past season, William M. Stevenson has found the room in his old studio to be inadequate and therefore has located in the Publication Building, 209 Ninth street, in that city. Mr. Stevenson has pupils from

several States outside of Pennsylvania, including Utah, Indiana, Iowa, Kentucky, and Virginia, which testifies to the regard in which he is held.

Germaine Schnitzer Idolized in Germany.

Germaine Schnitzer's piano playing is in such great demand in Germany that during the last two months immediately preceding her last year's American tour, this young artist was obliged to fill no less than forty concert engagements in German cities. In fact, she frequently gave from five to six performances a week.

The following short excerpts from numerous columns of favorable criticisms will demonstrate the appreciation and esteem of the German concert going public for an artist whom they have universally accorded the attribute of "phenomenal":

It was a joy to meet Germaine Schnitzer again. There is genuine musician's blood; there is culture. Not often will one hear Bach's chromatic fantasia built up with such surety of style.—Berliner Tageblatt, November 6, 1912.

A pianist who has fathomed the real nature of music, making us feel what an inexhaustible source of expression it is. A veritable Muse, whose musical revelations could be followed with the highest interest; of this Germaine Schnitzer's playing made us fully aware. The audience showed its warm appreciation, and, at the close of the evening, voiced its thanks by most profuse applause. Nor did



GERMAINE SCHNITZER ENJOYING THE COOL BREEZES.

they leave their seats until several encores had been given. In Germaine Schnitzer's crystal clear playing there is technique such as is hardly brought to our consciousness, for it is used merely as a means of bringing out the character of the compositions in keeping with their intellectual contents. Her piano, capable of all possible shades, is of a wonderfully charming quality; her forte is of manly vigor and volume.

Her playing is so replete with vitality and deep feeling that in her musical expression Mme. Schnitzer has unquestionably earned her title as one of the foremost pianists of today.—Leipziger Tageblatt, December 1, 1912.

Germaine Schnitzer played Grieg's piano concerto yesterday. In her the poesy of Menter meets with the temperament of Carreno. We shall meet this glistering star in the near future again.—Leipziger Abendzeitung, November 14, 1912.

A female colleague, a great virtuoso high in our esteem—Germaine Schnitzer—occupied the entire evening. . . . Her performance was again an admirable one. Hand in hand with an enormous formative power goes an unlimited technique that made possible an incomparable rendition of Chopin. The extraordinary applause that was accorded must serve as an additional jewel in her artist's diadem.—Ludwigshurger Zeitung, December 16, 1912.

(Concert of the "Verein der Künstler und Kunstfreunde.") In the center of interest stood Germaine Schnitzer. She is one of those artistic phenomena of the kind of Teresa Carreno. The noble "raciness" of the born pianist was revealed by Schumann's "Carnival."—Rheinische Volkszeitung, November 28, 1912.

(Advertisement.)

Gemünder "Violin World."

The old firm of August Gemünder & Sons, New York, following twenty years on West Thirty-third street, are

now located in their new quarters at 141 West Forty-second street. Their issue of the monthly periodical "Violin World" has much of general interest to players of stringed instruments, such as The Importance of Open String Bowing, by Ramon F. Adams; Stringing up, Hum of Strings, Left Shoulder, Terpsichore and Metronome, and The Philosophy of Violin Tone, by Joseph Collingwood.

The following booklets will be sent postpaid upon request: "Best Methods of Selecting Violins for Personal Use," "The Story of an American Violin's Tour Around the World," "The History of the Violin Bow, Past, Present, Future."

Carl Guest of Honor in Buffalo.

William C. Carl was the guest of honor at a banquet given for him by the Society of Musicians of Buffalo, N. Y., Saturday evening, April 18, in the Hotel Lafayette, Buffalo. A large and representative number of the club's members were present and the event was a notable one.

Seth Clark, president of the club, acted most happily as toastmaster and introduced Dr. Carl, who, in response, spoke of the value of a musical education in America. Stress was laid on the great musical advancement in recent years, and on the appreciation of the best in music even in remote parts of the country. Dr. Carl complimented the city on the work done for organ music, at the notable series of free organ recitals, given since the Pan-American Exposition, and for which twenty-five thousand dollars are expended annually. A number of amusing anecdotes of his concert trips and experiences while traveling, both in this country and in Europe, brought his speech to a happy ending.

Robert Heussler spoke of the musical growth in Buffalo, of the various clubs and musical organizations, of which there are a large number at the present time. The following day, Dr. Carl appeared for the twenty-first time in Buffalo, playing by invitation of the City Council. The recital was given before a large and enthusiastic audience, as the following comments of the press serve to show:

Dr. William C. Carl, New York's distinguished organist, gave a recital at Elmwood Music Hall yesterday afternoon before a large audience. The occasion marked Dr. Carl's twenty-first appearance in this city and his program was a typical Carl program of classic proportions and beauty of symmetry. Dr. Carl's command of every phase of organ playing is too well known to need repetition. His elegance of style, masterly technique and the art of tone coloring, together with his artistic use of the pedals, serve to make his recitals a valuable object lesson to students of the organ.—Buffalo Courier, April 20, 1914.

Dr. Carl is noted for the scope of his programs and yesterday's music was characteristic of the best that this organist has given on previous occasions.

Beginning in the traditional manner with Bach, the founder of the modern organ school, Dr. Carl played the F major toccata as if it were a labor of love. Bonnet's "Variations de Concert," C. Edgar Ford's new fantasy, "Cantique d'Amour," by Strang; allegro from Handel's D minor organ concerto, and Guilman's "Marche Fantaisie," combined to make a program of great breadth of style and musical interest.

Dr. Carl brought to this recital all the technical perfection, taste and refinement of performance and vivacity of delivery that mark his playing. A large audience listened with notable interest to the program and displayed much warmth of enthusiasm in the cordial applause that followed the different groups.—Buffalo Evening News, April 20, 1914.

Dr. Carl again displayed his innate grasp of style, so requisite to the artistic and correct rendition of the varied compositions that his program represented. His registrations are always the acme of good taste; he calls upon the different voices of the organ with an unerring instinct, that of itself is a special gift.

Repeated hearings of Dr. Carl's playing leave the impression that he is a great organist, who constantly progresses. He evidently realizes that in art one cannot stand still. His playing yesterday reached that high mark of excellence which only the truly great can hope to achieve.—Buffalo Express, April 20, 1914.

Dr. Carl's command of every phase of organ playing, his elegance of style and masterly technique are two well known to music lovers of Buffalo to need repetition.—The Buffalo Enquirer, April 20, 1914.

Flonzaleys at Colorado Springs.

April 14, Colorado Springs, Col., heard the famous Flonzaley Quartet in concert. This was its only Rocky Mountain region concert during its present Western tour. This appearance was especially noteworthy, as it is said to have been four years since a string quartet had been heard there, the last being the New York String Quartet in 1910, whose concert was so poorly attended that neither the Musical Club nor any individual has had the courage since to undertake the engagement of another.

The Flonzaley Quartet was, however, so successful in every way, that the purpose in bringing them to Colorado Springs, i. e., to awaken interest in such music, and to open the way to one or more such concerts a season by this or other first class organizations of the kind, will doubtless be achieved.

The Zoellner Quartet, in company with Baroness von Rottenthal, interpretative dancer, has been engaged for next season and among the vocal artists, Cecil Fanning is to appear.

Theo. M. Fisher is responsible for this musical awakening.

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"—she has enormous virtuosity."
New York Herald

"—exhibits surprising vigor of style."
New York Times

"She roused sincere enthusiasm."
Brooklyn Daily Eagle

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Spalding Success in Alexandria.

The three Spalding concerts in Alexandria, Egypt, have been regarded by all the connoisseurs in that city, as the musical event of the season, and the rush for tickets was so great that a layman would have thought that baseball rather than concerts was the attraction. At the last concert the entire seating capacity of the hall having been sold out, an extra quantity of chairs were crowded in, but even these proved inadequate to satisfy the demands of the crowds who had imprudently waited till the last moment to buy their seats, and hundreds were turned away at the door. The ovations accorded the American artist were described by the local press as unprecedented in the musical history of Alexandria. Appended are a few press comments:

From the first notes, full, liquid, pure and of rare beauty, the public was gripped. A master stood before us. With bated breath and profound attention each one present was literally enthralled by the divine sound of this violin, which vibrated and sang under the artist's magical bow. "The Devil's Trill," by Tartini, one of those works that do not admit of a mediocre interpretation, is a number for big concerts, and with artistic daring Albert Spalding placed it at the head of his program. All praise would seem superfluous by those who have not heard this diabolical trill, and who cannot imagine the years of study necessary for the dazzling result of grace and strength which the artist gave us throughout its performance. The rest of the varied program only served to give evidence to the extraordinary facility and incomparable art of the celebrated violinist. His own "Alabama" song and dance in plantation style, of a charming melancholy, possesses all the adorable and sentimental naivete of the negro songs of Louisiana, with here and there the bizarre and exotic rhymes of "ragtime," echoes of a distant banjo. At the piano André Benoist contributed largely to the success of Mr. Spalding. His accompaniments, so intelligent, so sure, the charm of his playing, gave absolute proof of his qualities.—Le Phare d'Alexandrie.

We have already given our opinion of the exceptional qualities of Spalding, but he presented himself day before yesterday in a new and not less vivid light. He interpreted the Saint-Saëns concerto with a brilliant virtuosity full of ardor and energy, and with grace and touching sweetness, the sentimental melodies of Schumann. The prelude of his own composition would warrant being profoundly analyzed; we cannot pretend to do it after only one hearing, but at least we can express in a few words our enthusiasm. The "composer," Spalding, is of the great Franck school: in the arpeggio which precedes the exposition of the theme one hears the tonal interruptions of such a harmoniously plaintive effect that the character is established. The theme is heard clearly. The development is of a free form but without ostentation, and with the observance of the large lines of esthetical counterpoint. He played it with all the heart and soul of an artist who tells his own intimate thoughts. All the rest of the program obtained the most enthusiastic success. He was forced to give several encores, one of them being a graceful piece by his colleague, Kreisler. André Benoist calls for special mention and grateful applause for his playing in the Saint-Saëns concerto and in the Grieg sonata.—Il Messaggero Egiziano.

It is rarely the case that the expectation of a concert is greatly surpassed by the success of the concert itself, when that expectation is already so intense. Well—one can say without fear of exaggeration—this case was verified by Spalding's concert, yesterday evening, at the Musical Society. There have been many great violinists applauded at Como; but Albert Spalding, without meaning to make any comparisons detrimental to Sarasate or Vecsey, distinguishes himself from all others by his particular qualities, which, more than eliciting astonishment and facile admiration, arouse in the listener emotions of the truest sentiment, intense and rare. One sees in him a profound and exceptional connoisseur of technic, a fortunate possessor of the precious gifts of bowing and fingering; but all this does not constitute the reason for that extraordinary dominion which he establishes over the souls of his hearers. It is his tone, rich and warm, sustained and yet pure, restrained and expressive, which, together with the impeccable musical phrasing, pulsates with the glow of vitality. The spirit of the listener is drawn to those marvelous tones, ascending from thrill to thrill, from ecstasy to ecstasy, until, when the bow finally abandons the strings, re-enters a silence which forms a black frame enclosing a picture brilliant and luminous, appearing for a short time, but unforgettable. Noteworthy on the program were his performances of the concerto in D by Tchaikowsky, the prelude of Bach, the sonata of Corelli, and the "Havanaise" of Saint-Saëns; but it is not possible to give even a pale description of the nobility of his unique interpretations, of the infinite delights due to his prodigious bow.—La Provincia di Como. (Advertisement.)

Three Granberry School Recitals.

On Friday evening, April 24, in Carnegie Chamber Music Hall, New York, a number of the pupils from the Granberry Piano School, George Folsom Granberry, director, gave a recital before an enthusiastic audience. The program was most ambitious, including selections from Mozart, Debussy, Saint-Saëns, Grieg, Schumann, MacDowell, and the Bach gavotte, D major, played by twelve of the students. Lilian Crawford at the piano, assisted by Alice Ives Jones, violinist, played the sonata in A major for piano and violin by Bach.

The next afternoon, Saturday, April 25, also in Carnegie Chamber Music Hall, New York, the students were assisted by Edith Cline Ford, who gave a dramatic reading of August Strindberg's delightful fairy play, "Lucky Peter."

The musical part of the program included numbers by Weber, Beethoven, Chopin, and the Liszt arrangement of the "Spinning Song" from Wagner's "Flying Dutchman." Two numbers on this program, "Waltz," E major by Ehmann, and "Turkish March," A minor, Teschirch, were played in any key that the audience requested. This is unusual, and is one of the features at the recitals of pupils of the Granberry School.

A third recital was given Thursday evening, April 30, in the lecture room of the school, at Carnegie Hall, New York, by Virginia Corcoran, who was assisted by Josephine K. Corcoran, contralto, and Dr. Elsenheimer, of the school staff, as accompanist. Miss Corcoran played Bach's "Prelude and Fugue" in A minor, selections from Beethoven, Schumann, Chopin, Raff and Schubert-Heller. Mrs. Corcoran sang the aria from "Semele," by Handel, and a group of German songs by Strauss, Franz, and Schubert.

On Thursday evening, May 7, Madeline Keilby will give a recital, assisted by Alice Ives Jones, violinist, in Carnegie Chamber Music Hall, New York.

Marie Sundelius' Deserved Praise.

Marie Sundelius, who promises to be a coming great concert soprano of this country, has been secured by the St. Louis Symphony Orchestra for its spring festival tour,



MARIE SUNDELIUS.

beginning at Birmingham, Ala., May 7. Her itinerary will include appearances at the German Sängerkunst, Dallas, Tex., and festivals in New Orleans, Meridian and adjacent territory. Mme. Sundelius, who made her third appearance with the Boston Symphony Orchestra, April 23, won such pronounced success, that other appearances with this famous organization are said to be practically assured her. Extracts from a tribute paid her in the Boston Transcript of April 24, 1914, in connection with that event tell their own story:

"Mme. Sundelius sang yesterday the 'Dove Song' from Mozart's 'Figaro' and Michaela's sentimental air from 'Carmen.' Mme. Sundelius' voice is an exquisitely clear and transparent soprano; it deserves the word crystalline; it recalls the timbre of Mme. Eames' in her young years. There is not a trace of hardness in it; throughout its range it is very even and very pliant. There is always a shimmer of color in the tones and a suggestion of feeling so chaste and poised that it overshadows any excess or feigning.

"She sings with secure and expert intelligence and resource that flower into artistry. Her declamation of the Countess' recitative was good to hear as sustained, pointed and cumulating speech of song. She sang the air with as fine a sense of the long Mozartean line, linked and flowing phrases, the felicities of vocal accent and transition, the mood of wistful melancholy.

"The same feeling for sustained song, for rounded phrase, for vocal proportion and flowing design, and the same ability to evoke the mood and the individual quality

of the music, distinguished Mme. Sundelius' singing of Michaela's air.

"Music by Bizet, sentimental and direct do not sound to her and to her hearers like the crystalline measures and the subtle and spontaneous shadings of Mozart."

Minneapolis Orchestra Programs.

At the Fargo, N. D., Grand Theatre, April 17, the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, gave the appended programs under the auspices of B. A. Orr, of the Fargo College Conservatory.

Friday afternoon, with Alma Beck, contralto; Frederic Freemantel, tenor; Richard Czerwonky, violinist, as soloists, these were the numbers given:

Overture to Oberon	..... Weber
Violin solos—	
Romanza	..... Svendsen
Butterfly	..... Hubay
	Richard Czerwonky,
Romanza from symphony No. 5	..... Tchaikowsky
Contralto solo—aria, O Harp Immortal, from Sappho	..... Gounod
Alma Beck,	
A ballet suite, op. 130	..... Max Reger
Harlequin.	
Pierrot and Pierette.	
Valse d'Amour.	
Oboe, Alfred Doucet; cello, Cornelius van Vliet.	
Tenor solo, Flower Song from Carmen	..... Bizet
Frederic Freemantel,	
Waltz Intermezzo, from Jewels of the Madonna	..... Wolf-Ferrari
Autumn, from the ballet, The Seasons	..... Glazounow
Leonora Allen, soprano; Theodore Harrison, bass; Cornelius van Vliet, cellist, were the soloists Friday evening, when this program was presented:	
Symphony No. 5, in C minor, op. 67	..... Beethoven
Cello solo, Kol Nidrei (ancient Hebrew chant)	..... Bruch
Cornelius van Vliet,	
Valse triste	..... Sibelius
Tone poem, Finlandia	..... Sibelius
Aria, Mon Cœur, from Mireille	..... Gounod
Leonora Allen,	
Notturmo, from A Midsummernight's Dream	..... Mendelssohn
Waltz Intermezzo, from ballet, Gretchen Green	..... Guiraud
Baritone solo, aria, Eri tu, from Masked Ball	..... Verdi
Theodore Harrison,	
Berceuse	..... Jaernefeldt
Malaguena, from Boshdil	..... Moszkowski

Nevada van der Veer's Notices.

Nevada van der Veer, "a favorite contralto," so reads a new circular just issued by the fair singer. This circular has various sub-divisions, as follows: Wins Fame in Her Own Country, Tours with Leading Orchestras, Worthwhile New York Tributes, Opinions from Musical Worcester, Troy Greetings, Maine Laudation, The West Hails a True Artist, and Canadian Admiration. Each of these sub-divisions is full of facts of the most interesting kind, or press notices from foreign countries, as well as the United States. Quoting a few of them, they are as follows:

Mme. van der Veer, who has not been heard lately, was found to be in possession of a powerful voice, of good, even quality, which she used judiciously and with a variety of effects.—New York Times.

Mrs. Miller (Nevada van der Veer) sang in broad style Handel's "Radamisto." Few singers have given as delightful an atmosphere to Debussy's "Il pleure dans mon cœur" as this singer. There was also charm in her singing of Cesar Franck's "Le Mariage des Roses" and in two songs by Ulmer she showed that she is not afraid of modern difficulties.—Evening Mail.

Nevada van der Veer's fine contralto and sterling artistry were well in evidence in a song from "Panizzi," "D'Une Prison" and Scott's "Blackbird," sung in admirable style. She displayed finish in phrasing and sang with musical intelligence.—Worcester Daily Argus.

Nevada van der Veer, the contralto, gave her solos with the skill of an artist, and the appeal of a musician's temperament. The pathetic note in her singing of "He Shall Feed His Flock" swayed the audience, and each aria was in richly colored tone and of powerful expression.—Troy (N. Y.) Standard Press.

A marked success was Nevada van der Veer's singing of the aria from Gounod's "Sappho," a grippingly dramatic composition in which the artist proved her possession of a contralto voice of rarest quality, velvety in mellowness and of exceptional emotional appeal.—St. Louis Globe-Dispatch. (Advertisement.)

How Could He?

The Girl—Do you enjoy music with meals?
The Man—Rather.
The Girl—What do you prefer, a waltz?
The Man—No, a chew step!—London Opinion.

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CHICAGO HEARS NEW AMERICAN COMPOSITIONS.

Large and Enthusiastic Audience in Attendance at Concert Devoted to Works of Native Composers—Alma Gluck in Song Recital—Convention of Mu Phi Epsilon Sorority—Annual Meeting of Lakeview Musical Society—Operetta by Edgar Stillman Kelley—Artists for North Shore Festival—Items Covering Current Events.

Chicago, Ill., May 2, 1914.

The second and last of the American programs of the current season by the Chicago Symphony Orchestra under Conductor Gunn, took place in Orchestra Hall last Monday evening, April 27. As the title of the concert indicates, the performance was devoted entirely to works by American musicians, and at this concert Chicagoans figured largely. Lucille Stevenson, soprano, and Prudence Neff, pianist—two Chicagoans—were the soloists. The hall was well filled with one of the largest delegations of professional musicians convened for any affair this season and many laymen. The large audience was enthusiastic in the extreme and showed keen interest.

The evening's program, which consisted of some eight numbers, all but two of which were given first performances in Chicago, was opened most successfully by Arthur Dunham's overture "To Spring." Mr. Dunham is an organist and conductor of the Sinai Orchestral concerts here and has written many songs and orchestral works, but his overture undoubtedly has a shade over anything he has

previously done. It is brilliant in character, has originality and shows a strong sense of climax. The orchestra gave a fine performance of the difficult score and at its conclusion both composition and composer were enthusiastically acclaimed. Mr. Dunham came out several times to acknowledge the applause.

Lucille Stevenson, the soprano soloist of the evening, was introduced in the aria "O Bona Patria" from "Hora Novissima," by Horatio Parker, which followed. Miss Stevenson gave this a splendid reading. The "Three Oriental Sketches," by P. Marinus Paulsen, conductor of the Marion (Ind.) Symphony Orchestra and Choral Society, revealed this composer's gifts. The sketches are descriptive and show a practical knowledge of the orchestra.

Samuel Bollinger, of St. Louis, was represented on the program by two movements from his fantastic suite "The Sphinx." Mr. Bollinger must be credited with good understanding in the relation of orchestral values. That he is his own master in composition is evident and his fantastic suite is a rather superior piece of work. He was present at this the first performance in Chicago of his suite and came out several times to acknowledge the applause tendered his composition.

The first part of the program was concluded with John A. Carpenter's "Gitanjali," six songs for soprano and orchestra, beautifully sung by Lucille Stevenson. Mr. Carpenter has published many songs, which have often been heard on the programs of the foremost artists. These six songs especially are most striking by their beauty and individuality of style. The orchestral versions were excellent. Miss Stevenson was heard to best advantage in the Carpenter songs and she gave them an admirable presentation. Her tone is rich and pure and selections and singer alike were well received.

Prudence Neff, the resident pianist, opened the second part of the program with the Felix Borowski concerto for piano and orchestra, which, though not a recent work from this composer's pen, also had its initial performance on this occasion. Mr. Borowski, the popular critic on the Record Herald and a member of the Chicago Musical College faculty, has composed works in every form. This concerto is a brilliant piece of work, well contrasted, melodious and

written in the romantic vein. It made a splendid impression and met with the full approval of the appreciative audience. Composition and composer were applauded to the echo by his many admirers and Mr. Borowski came out three or four times to bow acknowledgment. Miss Neff gave the concerto a worthy reading.

Carl Busch's contribution to the program, "A Chippewa Vision" (a romance for string orchestra), is well conceived for string orchestra and met with considerable favor. The program came to a close with "A Village Festival," from MacDowell's "Indian Suite." The orchestra played exceedingly well, especially in the Borowski concerto, although at times in the Carpenter songs it overshadowed Miss Stevenson's voice.

This second American concert was even more successful than the first, which was given last November. Those who have the progress of American music at heart and who are doing this pioneer work should be highly felicitated for their attempts. The direction of these series announces: "To encourage the young executive artists who have received their training only in this country, it is proposed to award one appearance in these concerts each season by competitive examination. It has been suggested that the soloist in the first concert next fall shall be a pianist, and the concerto to be contested for, the MacDowell, No. 1, A minor."

ALMA GLUCK SINGS.

On Sunday afternoon, April 26, in the Illinois Theatre, Alma Gluck gave her second recital of the season before the usual crowded house that greets this soprano at each appearance in Chicago. Miss Gluck's public cannot get enough of her singing, as was evidenced by the fact that she had to give an encore after each group and in the third and fourth groups nearly every song had to be repeated. No more charming singer or one blessed with a more attractive personality is before the public today, and her popularity grows with each season, as does her art. Each song is given its full musical value and her enunciation cannot be excelled.

Miss Gluck's accompanist, Arthur Rosenstein, would do well to have his music Gambelized, as in several instances the pages were loose and in danger of dropping.

PAULINE MEYER'S PIANO RECITAL.

In the Fine Arts Theatre Pauline Meyer gave her annual recital on Sunday afternoon, April 26, and showed great improvement over last year. This young pianist gives each selection a touch of romance and possesses a singing tone of much volume. Owing to other duties the writer was able to hear but the Schubert sonata, A minor, op. 42, the backbone of the program, which was given with virility, style and understanding. Miss Meyer's recital was listened to by a large and demonstrative audience, and indeed few of the younger pianists have such a faithful following, and she rewarded her admirers by exceptionally good playing. In the Schubert sonata a pianist finds many opportunities for disclosing complete equipment of tone, technic, interpretation, musicianship, and all of these qualities were present in the rendition of the number, and it is a foregone conclusion that the rest of the program was of the high standard to be expected from this capable exponent of the piano.

Miss Meyer has been heard this season in nearby cities, but unfortunately she seldom appears in Chicago outside of private functions and in social clubs, but it is to be hoped that next season she will be in evidence more frequently before the concert going public, as she is now a full fledged professional pianist.

UNIVERSITY ORCHESTRAL CONCERT.

The Chicago Symphony Orchestra furnished an entire Wagnerian program at the last of a series of nine concerts given under the auspices of the University Orchestral Association of the University of Chicago last Tuesday afternoon, April 28, at Leon Mandel Assembly Hall. Henri Scott, basso of the Chicago Grand Opera Company, the soloist, sang selections from "Tannhäuser," "Meistersinger" and "Walküre."

HENRIETTE WEBER'S LECTURE AND MELODRAMA RECITALS.

At the University of Chicago last Monday afternoon, April 27, Henriette Weber gave a lecture on "Wagner." Irene Larkin and Miss Weber will give one of their popular melodrama recitals at a private social function on Saturday, May 9. One of the features of the program will be the first presentation in Chicago of John A. Carpenter's "Gitanjali" in melodrama form.

HANNA BUTLER'S PUPILS.

Lily Wadhams Moline gave an organ recital under the auspices of the Onward Bible Class of the Wesley M. E. Church, Tuesday evening, April 28. She had the assistance of Genevieve Barry, soprano, and pupil of Hanna Butler, and Lillian Fox, reader. Mrs. Moline is Mrs. Butler's studio assistant. The program comprised selections by Faulkes, Sturges, Thomas, Guilman, Winston Churchill, Lucas, Lemmens, David, Quilter, Matthews, besides



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MU PHI EPSILON SORORITY.

The eleventh annual convention of the Mu Phi Epsilon Sorority was held in Chicago this week, from Tuesday until Saturday. On Wednesday evening, April 29, a concert was given at Fullerton Hall by delegates from Ann Arbor, Mich.; Cincinnati, Ohio; Evanston, Ill.; Indianapolis, Ind.; St. Louis, Mo.; Appleton, Wis.; Toledo, Ohio; Lawrence, Kan.; Detroit, Mich., and Chicago, Ill. The program consisted of vocal, piano, harp and violin numbers. Preceding the concert a reception was held.

BUSH TEMPLE CONSERVATORY STUDENTS' RECITAL.

Students of the Bush Temple Conservatory were heard in recital Wednesday evening, April 29, at Bush Temple Recital Hall. The program was rendered by Gertrude van Straaten, pianist; Louella Moline, violinist; Edward Bredshall, pianist; Mary Thomas, Marietta Livengood, violinists; Katherine Moore, and David Marcus, pianists, and Lillie Fox, reader. Each pupil gave a good account of himself and herself, and proved a credit to the Bush Temple Conservatory.

FLORENCE HINKLE AND JOHN B. MILLER IN RECITAL.

The annual meeting of the Lakeview Musical Society was held in the Gold Room of the Congress Hotel last Thursday afternoon, April 30. Following the meeting a musical program was presented by Florence Hinkle, soprano; John B. Miller, tenor, and others. Soprano and tenor greatly pleased the large gathering and received much applause.

RAGNA LINNE SINGS.

Ragna Linne, soprano and teacher at the American Conservatory of Music, was among the soloists at the twenty-fifth concert to the Norwegian Glee Club, given in Wicker Park Hall, Thursday evening, April 30. Mme. Linne won her customary success.

ISABEL RICHARDSON AND LULU JONES DOWNING'S RECITAL.

Isabel Richardson, mezzo-soprano, and Lulu Jones Downing, composer-pianist, gave a program at Belding, Mich., on Friday, April 10. Miss Richardson sang selections from the pen of Mrs. Downing, the Chicago composer, besides works by Allitsen, La Forge, Beach, Tschakowsky, Malloy and D'Hardelot. Mrs. Downing gave her recitations to music of the "Pipes of Pan," "From Memory Land," "Child Fancies," "In the Night" and "Go to Sleep Song."

The following comment from the Belding News of April 11, 1914, will show the good impression both artists made:

A large number of our citizens gathered at the opera house last Friday night to witness the rendition of the program of music and art given by Lulu Jones Downing, the gifted composer, interpreter and pianist, and Isabel Richardson, the sweet mezzo-soprano singer, both of Chicago. The entertainment proved to be one of the most enjoyable and entrancing musical functions ever presented to a Belding audience, and those who failed to attend certainly missed a rare treat.

Mrs. Downing played the accompaniments to her recitations with rare artistry and in a manner that gave weight and emphasis to her poem recitals.

Miss Richardson, daughter of George P. Richardson, of the Richardson Silk Company, who has had many successful appearances in this country as well as abroad, is a young lady of attractive and fascinating personality, and her voice, clear in tone, sweet in quality and distinct in word pronunciation, captivated and held the audience from the beginning. With ease of manner, grace of gesture and with remarkable power, range and control of voice, she gave an interpretation to her songs in a manner highly appreciative.

As evidence that the entertainment was appreciated by the audience, the encores given to both ladies were frequent and hearty, and each were the recipients of beautiful bouquets of roses sent to the stage by friends.

STILLMAN KELLEY'S OPERETTA HEARD IN OAK PARK.

The Oak Park High School presented Edgar Stillman Kelley's operetta, "Puritania," at Oak Park, last Friday and Saturday evenings, April 24 and 25. Ruth Kelley, of Oak Park, sang the leading part and both the opera and those who participated were given an ovation by the audience. The composer of the piece, Edgar Stillman Kelley, came from Cincinnati to witness the performance.

JULIA CLAUSSSEN SINGS NATIVE SONGS.

Julia Claussen, contralto of the Chicago Grand Opera Company, was one of the soloists at the concert given last Sunday afternoon by the Swedish National Society of Chicago at Medinah Temple. Mme. Claussen sang songs of her native land and was enthusiastically received by her fellow countrymen. She was compelled to grant several encores, which likewise were well received.

SOPRANOS FOR NORTH SHORE FESTIVAL.

The list of sopranos engaged for the 1914 North Shore Music Festival at Evanston during the last week of May is the most notable in the history of these concerts, including Alma Gluck, Alice Nielsen, Helen Stanley, Florence Hinkle, Edith Chapman Gould, and Mary Ann Kaufman. The children's chorus of 1,500 voices will be one of the great features of the week and Miss Nielsen will be the soloist at this matinee.

FROM THE MACBURNY STUDIOS.

The following program was given at the Santa Barbara

(Cal.) Woman's Club on April 14 by Helen Manchec Barnett, soprano, an artist pupil of Thomas N. MacBurney:

Farewell, Ye Hills (Joan of Arc) Tschakowsky
Was ist Sylvia? Schubert
Du bist die Ruh Schubert
Ich wandre nicht Schumann
Widmung Schumann
The Swing Lehmann
Titania's Cradle Lehmann
The Snake Charmer Lehmann
Vissi d'arte (Tosca) Puccini
One Fine Day (Madame Butterfly) Puccini
The Lass with the Delicate Air Arne
Were My Songs with Wings Provided Hahn
Vous dansez, Marquise Lemaire
God Remembers When the World Forgets Bond
Fairy Lullaby Beach
Villanelle Del Aquia

On Monday evening, May 4, Margaret Fishburn, soprano, accompanied by John Doane, will render a program of songs by Frank Ries, which will include: "From Out



ALMA GLUCK.

Thine Eyes," "A Songster Warbled All the Night," "Cradle Song," "Awake, Sweet Dreamer," "Most Wonderful It Must Be," "Thou Art Far," "Parting," "Come Forth," "Spring Faith, Violet," "Oh Rejoice With Me," "Separation" and "The Dark Blue Eyes of Spring."

CHRISTINE MILLER SINGS LULU JONES DOWNING SONG.
Christine Miller gave a program before the Lakeview Musical Club last Monday, which included among others the "Evening Song" from the pen of the well known Chicago composer, Lulu Jones Downing. Mrs. Downing played the accompaniments for Miss Miller for her own song.

AMERICAN CONSERVATORY RECITALS.

Members of Allen Spencer's class will give a Bach program Thursday evening, May 7, at Kimball Hall, assisted by Mina Hager, soprano.

Carwood will present some of his advanced piano students in recital, Saturday afternoon, May 9, at Kimball Hall. Dorothy Hackett and Florence French will sing some children's duets by Adolf Weidig and each a group of songs by various composers.

The program of Ragna Linne's operatic recital to be given at the Comedy Theatre, Wednesday afternoon, May 6, is varied and interesting.

MENDELSSOHN CLUB'S LAST CONCERT.

Under the excellent direction of Harrison M. Wild, the Chicago Mendelssohn Club closed its twentieth season with a concert at Orchestra Hall, Thursday evening, April 30. At this, the third concert of the season, Reed Miller was the visiting soloist. A large audience gathered to listen to an interesting and well balanced program. The "Song of the Vikings" opened the concert and was followed by "O Mother Mine," by Neidlinger; "The Frog," by Ernest Newton; Henry Houseley's "King Death," Stewart's "The Song of the Camp," and Nessler's "Ave Maria" and Edward Kremer's "Hymn to the Madonna," with tenor solo, made up the first part of the program. "The Song of the Camp," with "Annie Laurie" interwoven, was so well rendered that it had to be repeated in its entirety. The second half of the program contained numbers by Faure, Ward, an Irish song by Victor Herbert, three songs by Paul Bliss (the first two of which had to be repeated), and "The Nun of Nidaros," by Protheroe. Mr. Miller sang two groups, "The Botschaft," by Brahms; Tschakowsky's couplet "Eugen Onegin" and "Wine on the Rhine," by Ries, comprising the first and Meyer's "Before the Dawn"; "Condescend," by McFarlane, and "Pipes of Gordon's Men," by Hammond,

for the second group. Mr. Miller was heard to fine advantage and gave much pleasure by his remarkable renditions of the different numbers. He was tendered a warm reception and was obliged to grant encores after each group.

The Mendelssohn Club did splendid work and the response to Mr. Wild's baton was prompt, thereby enabling him to produce excellent tonal effects and expression. The club clearly showed the results of careful training and accomplished some of the best singing heard from it.

ERRONEOUS ADVERTISING.

In last week's MUSICAL COURIER it was stated that a soprano advertised herself as having been engaged to sing in the presentation of the "Creation" in New Orleans this month, while another soprano claims the engagement. Herewith is published a letter received at this office this week, which is self explanatory:

MY DEAR MR. DEVEREUX—I am extremely happy to read in the MUSICAL COURIER, April 15, your article on "Erroneous Advertising."

It seems most opportune to me, as on the page next preceding it I find the announcement that "Mme. Ohrman will sing in 'The Creation' at New Orleans, La., May 2," which date I am contracted to fill.

Mme. Ohrman also advertised that she would be soloist at the opening "Pop" concert, St. Louis Symphony Orchestra, November 9, 1913, which date was filled by me.

If the splendid suggestions of your article were followed such errors as above would not occur.

Thanking you for the fair and liberal attitude manifested in every phase of your department, I am, Very sincerely,

(Signed) HAZEL EDEN MUDGE.

Mme. Ohrman, who left Chicago Saturday afternoon, called at this office on Saturday morning and told us she had been engaged to sing in "The Creation" in New Orleans on May 2 and showed us a letter from Manager Hanson to the effect that she had been engaged for "The Creation" in New Orleans. Mrs. Ohrman said that she was obliged to cancel the date as on May 6 she sails for Europe and if Mrs. Mudge "was willing to play second fiddle she was welcome to it."

As stated also in the MUSICAL COURIER, Mrs. Ohrman is an advertiser in this paper, while Mrs. Mudge is not. Under the circumstances, we believe that Mrs. Ohrman was not at fault, while we thank Mrs. Mudge for having called our attention to the notice above referred to. However, Mrs. Ohrman had the date, which was secured by Mrs. Mudge only after the cancellation of the contract by Mrs. Ohrman.

CHICAGO SINGVEREIN.

A concert will be given by the Chicago Singverein, 300 voices; the Milwaukee A Capella Chorus, 300 voices, and the Boepler Symphony Orchestra, of this city, consisting of sixty artists, on Sunday, May 17, at 8 o'clock in the Auditorium. The organ will be played by William Middel-schulte. It is the practice of these two choruses to join every two years in one grand concert, giving the same program in the Chicago and Milwaukee Auditoriums. Two years ago Handel's oratorio, "Samson," was sung and it was regarded as one of the best choral events ever given in the West. In volume of voice, in cleanness and clearness of execution and in intelligent interpretation of Handel's great work, it was unrivaled. The program of the coming festival is unusually attractive. "Auf dem Meer," by Hugo Kaun, for eight part chorus, orchestra and baritone solo, will be performed for the first time at this concert.

Another principal work to be performed at this concert is the 114th Psalm by Mendelssohn: "When Israel Left Old Egypt's Soil," for double chorus and orchestra. This is a composition of magnificent effect, depicting musically Israel's flight through the Red Sea in a highly dramatic manner.

BUSH TEMPLE CONSERVATORY NOTES.

The Bush Temple Glee Club, assisted by Adelaide G. Lewis, contralto, under the direction of Justine Wegener, of the Bush Temple Conservatory, has been engaged to give a concert for members of the Lawndale Club, Friday evening, May 1. Miss Lewis will also sing a group of solos.

The Glee Club has also been engaged to give a concert at the Hotel La Salle Wednesday afternoon, May 20. Mme. Wegener is to be congratulated on the unusually fine ensemble results she has obtained with this organization.

Mae Julia Riley, reader; Betty Bobo, soprano, and Ruby Randol, pianist, have been engaged to give a concert for The Young People's Society of St. Mary's of the Lake Church, Tuesday evening, May 5.

Piano pupils of Grace Stewart Potter and vocal pupils of Justine Wegener will give a recital Wednesday evening, May 6, at the Bush Temple Conservatory Recital Hall.

Thursday evening, May 7, The School of Acting will give a dramatic performance at the Bush Temple Lyceum. The "Arabian Nights" will be presented.

Wednesday evening, May 13, Earl Victor Prah, pianist, and Adelaide G. Lewis, contralto, will give a joint recital at the Bush Temple Conservatory Recital Hall.

(Continued on page 53.)

CEDAR RAPIDS IS GETTING READY FOR ITS MAY FESTIVAL.

Minneapolis Symphony Orchestra and Noted Soloists to Participate—Successful Local Orchestra—An Enterprising Ladies' Glee Club—Convention of Iowa Music Teachers Announced—Burnham-Fanning Concert.

1225 Second Avenue E.,
Cedar Rapids, Ia., April 24, 1914.

May 19, 20 and 21 are the dates fixed for the fourth annual May festival of the Cedar Rapids Choral Union, under the direction of Prof. Earle G. Killeen, of the Coe College Conservatory of Music. The City Auditorium again has been selected for the festival, which will include a course of five concerts. The soloists have been engaged, the children's chorus is busily rehearsing and the Choral Union is hard at work mastering the "Faust" choruses.

A feature of the festival this year, as it was last year, will be the Minneapolis Symphony Orchestra with Emil Oberhoffer, conductor. This festival is the only one in the State and one of the few in the entire country which will have such an orchestra for all five concerts. Richard Czerwonky, violinist; Cornelius van Vliet, cellist, and Henry J. Williams, harpist, all of whom delighted the audiences of last year, will appear again with the orchestra.

Among the soloists who are to appear are several who are new to Cedar Rapids audiences. Helen Stanley, soprano, formerly of the Chicago Opera Company, and recently of the Montreal and Century companies, will sing on "Artists' Night." Irene Jononi, coloratura soprano, of the Boston Opera Company, will appear in the first concert of the series. Paul Althouse and Arthur Middleton, both of the Metropolitan Opera Company, also will sing. These two artists have appeared at previous festivals, while Leonora Allen, soprano; Alma Beck, contralto; Frederick Freemantle, tenor, and Frederick Harrison, baritone, complete the list of new artists to appear in the several programs of the festival.

A NEW SYMPHONY ORCHESTRA.

Cedar Rapids now boasts a new symphony orchestra. This organization starts out under most favorable auspices which indicate that it is soon to become an important factor in the advancement of music in this community. The membership includes thirty representative professional musicians and more advanced students, with Jacob Schmidt, the veteran director, wielding the baton. There are eight first violins, eight seconds, three violas, three cellos, two string basses, tuba, two flutes, two clarinets, oboe, bassoon, trumpets, French horns, trombones, side drums and tympanies. These musicians have organized, not with the idea of financial gain but with the earnest desire to accomplish bigger musical things for Cedar Rapids. E. E. MacElhinney was elected president, Jacob Schmidt, conductor and N. C. Ballheim, business manager.

PROFESSOR LEO RETURNS.

Prof. Ernest A. Leo, dean of Cedar Rapids music teachers, organist of Grace Episcopal Church and president of the Society of Music Teachers of Iowa, has returned from New York, where he spent last month with his son Ralph Leo, who has a baritone voice of rare quality. This young singer sang at several clubs and social functions in New York and vicinity and expects to return there later in the year to study under Oscar Saenger.

PIANO STUDENTS PERFORM.

Margaret Skillman West presented her students from the class of 1913-14 in an ensemble piano recital on Saturday, April 4, at Coffit's Recital Hall. The program included Gurlitt's "Overture to the Marionettes," by Helen and Ruth Hunting, Catharine Barry and Martha Wear; Schubert's "March Militaire," by Misses Bollinger, Whelihan, Hromatko and Snyder; Mozart's "Overture to Figaro" and Jensen's "Bridal Song," by Mrs. Byers and Misses Piney, Schindel and Severa; Weber's overture to "Der Freischütz," by Misses Tapper, Ruml, Kelley, Schindel; Tchaikowsky's waltz from "Eugen Onegin," by Mrs. Byers and Misses Piney, Schindel and Severa; Beethoven's concerto in C major (first movement), by Robert Mokrejs with orchestral parts on second piano by Miss West.

COLLEGE LADIES' GLEE CLUB TOURS.

The Coe College Ladies' Glee Club made two short concert tours during the spring term, visiting a number of the smaller cities in the Eastern and Southern part of the State. Large and appreciative audiences were the rule and much genuine enthusiasm was in evidence at the home concert, which preceded the last tour and which was given in the Sinclair Memorial Chapel. The second part of the program was devoted to the Indian scene which proved especially pleasing to the responsive audience. The costumes, setting and music were blended in a manner to provoke the heartiest applause and favorable comment.

Other features of the concert were solos by Misses Brownell, Roe and Soboda and the "Booster Song," by the seven Booster Girls. The musical training of the club was under the direction of Earle G. Killeen, of the Conserva-

tory of Music, and J. Ross Lee was business manager for the tour.

IOWA MUSIC TEACHERS' CONVENTION.

Announcements have been received by Cedar Rapids music teachers that the Nineteenth annual convention of the Society of Music Teachers of Iowa, will be held at Muscatine, on June 17, 18, 19. The program committee announces that a chorus and orchestra will feature the local program on opening night. Myrtle Elvyn, the American pianist, will appear in recital. Prof. Carl E. Seashore, dean of the Graduate College of the University of Iowa, will give a psychological lecture, "The Measurement of Musical Talent." It is also announced that the members' and pupils' recitals will be of high standard. The nominating committee report the name of Prof. Gustave Schottle as president for the ensuing year and Charles F. Grade, of Muscatine, for member of the executive board.

LENTEN ORGAN RECITALS.

Sunday afternoon organ recitals and vesper services devoted chiefly to sacred music were features of the Lenten season. The organists and choirs of several of the local churches presented some highly interesting programs, while the attendance and appreciation shown by the public seems to justify a continuation of the custom. The vested choir of Grace Episcopal Church under the direction of Prof. Ernest A. Leo have continued the practice of a special musical service on one Sunday in each month in which representative local soloists are invited to assist.

On Palm Sunday evening the quartet of the First Presbyterian Church, under the direction of Clyde Stephens, organist, sang "The Seven Last Words of Christ," by Mercadante. The regular quartet consists of Grace Meloney, soprano; Mrs. G. T. Gadd, alto; Allan Metcalf, tenor; H. T. McKnight, bass. The assisting quartet included Helen Dinwiddie, soprano; Mabel Robertson, alto; Bruce Metcalf, tenor; R. D. Taylor, bass. The choir of the Baptist Church sang the cantata "From Olivet to Calvary," by Maunder on Sunday afternoon, March 29. The choir soloists were Mrs. Charles Hoag, soprano; Ruth Ebling, alto; Mr. Howell, bass; with Bruce Metcalf, tenor and H. P. McKnight, bass, assisting. Miss Lillian Moser, organist and director. The choir of the First Lutheran Church presented a course of vesper programs under the direction of organist Harry Dwyer Jackson, of the Academy of Music. One of the most noteworthy of these was the recent program devoted to the works of Mendelssohn, in which the chorus choir was assisted by Bruce Metcalf, tenor and John Carl Jackson, of the Macomb, Ill., Conservatory of Music, who is a brother of the organist.

The sixth organ recital of the course, given by the choir of the First Christian Church, was given on Sunday afternoon, April 5, under the direction of the choir director and soprano soloist, Edna Barrett Jackson. The assisting soloists were Earle G. Killeen, who sang "Think of Today," by Abbott; "Thou Will Keep Him in Perfect Peace," by MacDermid, and "The Lord is My Light," by Allitsen and Bruce Metcalf, who sang "Comfort Ye My People" and "Every Valley Shall Be Exalted" from "The Messiah." This choir will give Haydn's "Creation" at the seventh recital in May, while the eighth and closing recital of the season will be a "request program" to be given the first Sunday in June.

Thuel Burnham and Cecil Fanning gave recitals in Vinton last week. Two such splendid artists appearing in programs in one week speaks well for the musical activities of this progressive town which was Mr. Burnham's former home and his re-appearance there was in the nature of an ovation. Mr. Fanning gave a most enjoyable and happy program before a large audience. The two artists were brought to Vinton through the efforts of the Musical Art Society, which has accomplished much the past season toward the musical uplift of the community in providing a superior course of recitals and concerts.

CHARLOTTE GREENE.

Hissing Defended.

London's "cultivated" people are plucking up their courage. They have dared to hiss and groan at the performances of a Futurist composer. The feat is a hint that they have not hopelessly lost an opinion of their own. Whether they were musically right or wrong in giving such a reception to Lee Ornstein, says the London Evening Standard, it is not for us to say. We applaud only their courage. And indeed there is reason. This century has already made itself conspicuous by a determined effort to rid Englishmen of the charge of insularity, of being "outside the flood of Continental ideas." A good distinction in itself, but what has it brought in its train? What but so strong a determination to be "advanced" that everything eccentric is immediately welcomed with false rapture? In art, literature, and the theatre, it is the same as with music. Those who pride themselves on being enlightened fear to condemn, however they may secretly disapprove, for fear of sinning against the light. So we are glad that one audience has summoned up the courage to be rude.

MILWAUKEE HAPPENINGS.

Milwaukee, Wis., April 30, 1914.

One of the most brilliant musical events of the season was the benefit concert arranged for Anne Shepard to enable her to study music under European masters. This concert, which was given at Pabst Theatre, April 14, enlisted the services of Julia Claussen, the noted Swedish contralto; Elsa Kellner, soprano; Orville Pretorius, classic dancer; Leon Samentini, violinist, who substituted for Eugen Ysaye because of the latter's illness, and Edgar Nelson, pianist, who acted in the dual capacity of soloist and accompanist. Mme. Claussen gave as her first number the aria "My Heart at Thy Sweet Voice," from "Samson and Delilah," displaying a voice of great beauty and a remarkable interpretative ability. This number so captivated the large audience that she was forced to grant an encore, singing another operatic aria with much temperamental warmth. She was heard later in a group of German and English songs, all delivered with superb artistry and an enunciation which was unimpeachable.

Mme. Kellner, of whom Milwaukee is justly proud, acquitted herself with rare distinction. Her singing of an aria from "Gioconda" revealed an unusually fine vocal equipment and a finished style of phrasing. Her two English songs, Harriet Ware's "Wind and Lyre" and "Flower and Rain" by Edwin Schneider, were given a captivating reading and elicited warm applause.

Leon Samentini elected to play Wieniawski's concerto (No. 2) as an introductory number to a Milwaukee audience, and created a furore with his dazzling technical facility and ravishing violin tone. In a group of four salon pieces by Lotti, Kreisler, Paganini and Kes, Mr. Samentini again distinguished himself, and the Paganini caprice which brought out all his resources as a technician evoked prolonged applause. Few artists have made a more profound impression in Milwaukee.

Edgar Nelson was heard in three seldom used piano numbers by Grieg, prelude, sarabande and Rigauden. Mr. Nelson's accompaniments were of exceptional worth, for he possesses that intuitive instinct so essential to artistic support.

Mme. Pretorius danced to the music of Beethoven's funeral march, "Eroica," Grieg's "Anitra's Dance" and Mendelssohn's "Spring Song," greatly interesting the audience, but the lack of an orchestra greatly detracted from her performance. Winogene Hewitt supplied artistic accompaniments for Mme. Kellner. The benefit concert was a decided success and netted a large sum for Miss Shepard.

LYRIC GLEE CLUB CONCERT.

The concert given by the Lyric Glee Club under the direction of Arthur Dunham at Pabst Theatre, April 16, attracted a capacity audience, and if the amount of applause was any criterion, the enjoyment derived from the club's singing must have been keen.

The club selected Fanning's "Song of the Vikings" for an opening number and gave a fine account of itself both as to good tonal balance and precision of attack. The "Long Day Closes," by Sullivan, was beautifully sung and developed some lovely effects, possible only to a chorus of the first rank. Schumann's "Bells of Spring," with incidental quartet, sung by Messrs. Bartlett, Mattison, Burdick and Hopkinson, was given with refreshing spontaneity and brought into relief the most characteristic feature of the club's work, viz., an ensemble of unusual excellence.

"Mammy's Lullaby," by Dvorák-Spross, pleased the audience so much that a repetition was necessary. The enunciation in this number was highly commendable.

Other interesting numbers given by the club in which the solo parts were taken by James Gregg, Leslie Newton and Ray Huhn, all from the ranks of the chorus, were "Farewell to Minka," by Rees; "Ecstasy," by Mrs. Beach, and "Paul Revere's Ride," by Buck, the latter being especially well rendered. Frederick Carberry, the soloist of the evening, was heard in two groups of well selected songs by Strauss, Rubinstein, Sieveking, Chadwick, MacFadyen, Ronald and an aria from "The Juggler of Notre Dame," by Massenet. Mr. Carberry was in fine voice, and his ability to recreate the different moods his varied program required, together with his faultless enunciation made his singing thoroughly delightful. His reading of the Massenet aria was convincing and his mezza voce singing throughout this number revealed remarkable breath control. Winogene Hewitt, at the piano, and Elwyn Owen, organist, gave ample support both to chorus and soloist.

The great progress made by the Lyric Glee Club in the past two years reflects much credit on its able conductor, Arthur Dunham, of Chicago, who has also been chosen as leader of the MacDowell Club chorus.

ALEXANDER MACFADYEN.

Organist's Pay.

Harry Rowe Shelley, for a long time organist of the Calvary Baptist Church, in this city no longer holds that position and is suing for \$2,000 salary for the coming year, as he claims he did not receive proper notification of the non-retention of his services.

MUSIC SUPERVISORS' CONVENTION IS HELD AT MINNEAPOLIS.

Seventh Annual Meeting Attended by Over Two Hundred and Fifty Delegates from All Over the Country—Mayor Nye Welcomes Visitors—Public School Music Featured—Interesting Events Chronicled.

Minneapolis, Minn., April 30, 1914.

The Seventh Annual National Convention of Music Supervisors was opened in Minneapolis on the afternoon of April 27 at the West Hotel. Over 250 delegates from all over this country assembled here and the interest thus shown bids fair to accomplish great things.

THE INITIAL MEETING.

The initial meeting was called to order by the president, Elizabeth Casterton, of Rochester, N. Y. She made some very charming remarks as to the pleasure the delegates expected to have during the week's stay in Minneapolis. The members were formally welcomed by Hon. W. G. Nye, Mayor of Minneapolis, who spoke with great pride of the four years that he had served on the Board of Education, and he was sure his vote was most instrumental in getting T. P. Giddings elected as Supervisor of Music in the Public Schools.

A second speech of welcome was made by Dr. C. M. Jordan, local Superintendent of Schools. He voiced what he has lived up to in his thirty years' service in this city—viz., that "there are other things beside earning money, there are other things beside getting rich," and he welcomed a body which stands for something else beside the workshop in the public schools.

The concluding speech of welcome was made by Anne Hughes, president of the Thursday Musical Club. She spoke feelingly as president of our large club, and then put much emphasis on her position as teacher of public school music in the Northwestern Conservatory. She claims that the chief work to do in the public schools is to offset the pernicious influence of ragtime music—and this can be done by cultivating a love of good music in the child's mind at an early age. The singing in the public schools of today takes the place of the "singing schools of yesterday."

Mrs. Casterton, in a very instructive and cleverly thought out reply to these welcomes, pleaded for more uniformity in the manner of teaching music in the schools, for State or Federal license for all music teachers, development of bands and orchestras in the public schools, circulating music libraries and extension of music culture into rural schools. She cited a civic movement in Rochester, N. Y. (her home), where they have orchestras play in the factories at the noon hour, and in some places, where they cannot get an orchestra, they have a Victrola. She emphasized that fact, which some of us know—viz., that music is as valuable as geometry in disciplining the mind. Music binds nationalities and neighborhood together, and the poor child who is taught to sing will relieve the tedium of his working hours, in after life, by his songs.

The remainder of the afternoon was devoted to listening to Anne Shaw Faulkner and her husband, Max Oberndorfer, who gave a stereopticon opera musical talk on "Parsifal." They started the first study class in connection with the Chicago Orchestra. They are too well known and too well liked to need a word from my humble pen. Suffice it to say that they were at their best and concluded a most delightful afternoon.

MONDAY EVENING.

Monday evening the opera "Pauline" was given at the Central High School by the glee club and orchestra of that school under the very efficient leadership of Sidney Morse. Fine work was done by these young people and the delegates were enthusiastic.

TUESDAY PROGRAM.

Tuesday forenoon was spent at the Corcoran School. The auditorium of the school was the place of meeting. The platform seating arrangement was like a school room and classes from all grades were given a lesson in music before the visitors. This was an absolutely honest display of the work done every day. Most of it was so well accomplished that grave doubts were expressed "out loud" by the delegates that this could not be honest. To refute this, allow me to affix the real notice sent to the principals of the school by T. P. Giddings preceding this convention. Here it is:

MINNEAPOLIS PUBLIC SCHOOLS.
SUPERINTENDENT'S OFFICE.

April 22, 1914.

To the Principals:

MUSIC.

The following announcements are made at the request of the supervisor:

The National Conference of Music Supervisors meets in Minneapolis the week of April 27. The supervisor and his assistants will

teach for the visiting supervisors certain days, and the supervisor has also invited them to visit the schools and hear the lessons given by the regular grade teachers.

Please be particularly careful that these visitors see your individual work. This is one of the things they are coming to see. It is amazing how few cities do individual work in music. Many think it impossible. Let us show them.

Another thing they wish to see is the reading of new music. Please see that they see the reading of new music both in concert and individually. Be particularly careful that the music is absolutely new to every one in the class. In classes where there are pupils retarded from the last semester, and who have had the music before, be sure that you ask these pupils to remain silent when the class is doing sight singing in concert. Also be sure that your pupils sing with a smooth and pleasant tone, and let them sing some songs with a finished expression.

These people are coming to see our music just as it is. Let us all be very careful that they do see it just as it is. It is our method of doing the work they wish to see, and after that the results. Particularly do they want to see the reading of new music. Let us avoid the possibility of any one's saying that it was not an honest exhibition of it. It is our mistakes they wish to see and not our polished finished work, though some of this will be wanted also.

The chief points that Mr. Giddings made were lived up to in every case. Some visitors were so dubious that they went to other schools not on the list of schools for inspection and each could give quite as good a performance. Mr. Giddings has specialized all his life on school music and has a simple system that does not hurt the voices of the children and does teach them to read at sight and to appreciate good music. They are taught to help themselves. The result is here, so the method must be right.

Tuesday evening Dr. E. A. Winship, editor of the Journal of Education, of Boston, spoke at the West Hotel on "A Vision of Public School Music." Dr. Winship's talk was magnificent—he has power, insight, and knows the needs of the day in the educational problems and realizes the bearing that music has on life and the rounding out of the citizen of the future. An informal reception followed.

WEDNESDAY PROGRAM.

Wednesday morning, the delegates visited St. Paul at the invitation of Elsie Shaw, supervisor of music in that city. During the afternoon, in the West Hotel reception room, Frances Wright of Des Moines, Ia.; Ralph Baldwin, of Hartford, Conn., and C. A. Fullerton, of Cedar Rapids, Ia., spoke on the "Efficiency of Music Teaching" and gave practical tests of the music under discussion. After the dinner Charles Farnsworth, of Columbia University, gave a short talk on "Occasions for Good Music."

THURSDAY PROGRAM.

Thursday morning was devoted to a business session. The new officers and place of meeting of the next convention will be announced in the MUSICAL COURIER next week.

Thursday evening the operetta, "Childhood of Hiawatha," by Bessie Whitely, was given in the auditorium of the West High School. It was of keen interest to note that Bessie Whitely and the publisher, C. C. Birchard, of Boston, were present to hear the performance. Pupils from the sixth, seventh and eighth grades of Lake Harriet, Calhoun and Douglas schools gave a most exemplary performance of the operetta.

HATS OFF TO OAKLAND, CALIFORNIA.

Glenn H. Woods, director of music of Oakland, Cal., gave a résumé of the work done in his city, and the result is such that many other cities ought to "form in line." In Oakland there are three high and forty-five grammar schools. There is an orchestra and a band in each high school, and twenty-two school bands and nine orchestras in the grade schools—in all, seven hundred players. They are drilled by one orchestra superintendent and eight assistant band directors. Pupils are given two credits for two years of harmony. Grade schools have weekly rehearsals and high schools hold forty-five minute daily rehearsals. Their board of education has spent \$5,000 on instruments, so that each school has a full instrumentation. The players are graduated from one instrument to another, so that they are proficient orchestra players. In the brass section, a boy starts on cornet and is graduated on French horn.

Full report of two final days of convention will appear next week.

RUTH ANDERSON.

(Continued from page 51.)

NOTES.

On Saturday afternoon, April 25, the dramatic department of the Hinshaw Conservatory presented "The Wrong Mr. Smith," a three act comedy, at the Kimball Hall Theatre.

The Glee Club of the Lewis Institute performed Alfred F. Wathall's comic opera, "Singbad the Sailor," at the Lewis Institute Auditorium, last Friday evening, May 1. The accompaniments were furnished by a professional orchestra.

A recital by pupils of Mrs. Katherine M. Howe, of the Mary Wood Chase School of Musical Arts, was given in the Caxton Club rooms, Fine Arts Building, last Saturday afternoon, May 2.

Clarence Eidam, pianist and teacher, will present Elizabeth Layman, pianist, in a program made up of numbers by Bach-Tausig, Mozart, Beethoven, Schumann, Chopin, Debussy and Rachmaninoff, on Monday evening, May 4, at the Auditorium Recital Hall.

Cave Thompson, the distinguished blind pianist, will appear in recitals at Salina, Kan., on Tuesday evening, May 12, and Thursday evening, May 21, at Milwaukee, Wis.

Saturday afternoon, May 9, a graduating recital will be given by Benjamin Hardin Burt, Jr., a pupil of the Mary Wood Chase School of Musical Arts, in the Caxton Club rooms. Mr. Burt will be one of the regular piano instructors at the Mary Wood Chase School for the ensuing year.

Dora Herschenow, artist-pupil of Arthur Rech, piano teacher at the Chicago Musical College, recently played with the Minneapolis Symphony Orchestra, and has been engaged to play at the May Festival in South Bend, Ind., on Tuesday, May 14.

Vera Poppe, the young English cellist, will be heard for the first time in Chicago in recital, assisted by Henriot Levy, pianist, next Sunday afternoon, May 10, at the Blackstone Theatre, under the direction of F. Wight Neumann.

Clara Butt's New York Farewell.

The big Metropolitan Opera House sold out to its capacity, with row upon row of standees, served to show the great popularity Clara Butt has won in New York. The English contralto gave her New York farewell appearance on Sunday night, April 26, at a concert to which the critics referred as one of the most remarkable of the entire season. The Metropolitan Opera House is frequently the scene of marked enthusiasm, and crowded houses are the rule, perhaps, rather than the exception, but in both these particulars the Clara Butt concert surpassed ordinary records.

The English contralto figured twice on the program, each of her groups containing two numbers—Handel's "Rend 'il Sereno" and "Lusinghe piu care," Schubert's "Der Wanderer" and Beethoven's "Creation Hymn," the last mentioned with organ accompaniment—but her appearances on the stage were far more numerous than these would suggest. Time after time the singer was recalled, and innumerable encores were demanded and granted. At the conclusion of the program the auditors gathered around the stage and thronged the aisles, and there were no less than eight recalls before the singer was permitted to retire.

The Butt-Rumford tour will come to a close in Providence, R. I., on May 13. The tour of these English singers under Loudon Charlton's management, has been a remarkable one in every respect, and has established for Mme. Butt and Mr. Rumford an American following that now extends from coast to coast.

Spiering's Work with the Baton.

Theodore Spiering's directorial activities in Berlin for the season of 1914-1915 include nine symphony concerts with the Blüthner Orchestra for the Volksbühne, and three of his own with the Berlin Philharmonic Orchestra on October 5, January 7, and March 11, 1915. The first and last concert of the Philharmonic series will occur at Beethoven Hall, and the second one is to take place at the Philharmonie. The first program will probably include Sibelius' fourth symphony, for the first time in Berlin. The German capital thinks very highly of the baton ability of the man who succeeded Mahler as leader of the New York Philharmonic Orchestra, for it will be remembered that after Mahler fell ill, the rest of the season's concerts here were directed by Theodore Spiering with unexpected and brilliant personal success.

Noted Harpist Weds.

Arthur Gramm announces the marriage of his sister, Viola Gramm, to Carlos Salzedo, which took place on Thursday, April 30, 1914.

Mr. and Mrs. Salzedo have gone to Europe for several months' sojourn.

NEW YORK BREVITIES.

Rechlin Gives Church Concert—Max Jacobs, Violinist—Two Burritt Pupils—Noble in Louisville—Women's Philharmonic Concert—Spielter Busy—Brenda Macrae—Freer on "American Music"—Demarest's Compositions—Holley for Holy Trinity—Schulze-Berge for Central Baptist—Nichols with Newark Oratorio—Five Thoms Pupils on Stage—Notes.

Edward Rechlin, concert organist, accompanist, and singers' coach, arranged a concert at Immanuel Evangelical Lutheran Church, Lexington avenue and Eighty-eighth street (of which he is organist), April 30. The associated pastors are Revs. C. J. Renz, Wm. Schoenfeld and H. Hamann. Edna Dunham, soprano; Royal Dadmun, baritone, and Salvatore deStefano, harpist, collaborated in the concert, providing much variety. Mr. Rechlin has a growing reputation as a concert organist, several tours through the Middle West especially bringing him prominence there. He is a Guilmant-Widor pupil, and plays with a combination of German thoroughness and French taste and facility. He played a Bach prelude with steady swing and clearness, and distinguishes himself in an improvisation. This left with the hearer a memory of a C minor chromatic melody in andante spirit, followed by a G major theme, with ethereal effects, somewhat like the Guilmant "Seraphic Chant," and closing with a triumphant G major. It was full of real dramatic effects, in which octaves, sustained in melody in the pedals, were heard in clean cut periods.

Miss Dunham's full voice was heard in "With Verdure Clad," and Mr. Dadmun's in an air from "The Seasons." Harpist deStefano actually imparted temperament to the harp, in pieces by Schuecker, Hasselmans and Godefroid, and there were other vocal and instrumental numbers on the program, which was heard by a good sized audience.

MAX JACOBS PLAYS MODERN DANCES.

Max Jacobs gave an exposition of classic and modern dances and its influence on the violin literature before the Monday Afternoon Club, of Plainfield, N. J., April 23. He played these numbers:

Ciacconno (Old Spanish dance).....	Vitali
La Pavane.....	Couperin
Rigaudon.....	Francœur
Minuet.....	Beethoven
Gavotte.....	Beethoven
Liebeslied.....	Kreisler
Liebesfreud.....	Kreisler
Spanish Dance.....	Sarasate

Mr. and Mrs. J. Murray Anderson assisted in modern and classic dancing, including a "Futurist Gavotte." Ira Jacobs accompanied for Mr. Jacobs.

Mr. Jacobs and his brother were associated with Ethel Morris, soprano, in a recital at Delmonico's, New York, April 24.

TWO BURRITT PUPILS.

Helen Loos, soprano, assisted by William J. Stone, accompanist, gave a recital at Fort Wayne, Ind., April 14, before a crowded house. Fourteen hundred people from the elite of the city and neighborhood, as well as musical folk, were present. There was much enthusiasm and many encores were demanded. Of Miss Loos' singing the Fort Wayne Journal Gazette says in part:

By the end of the third group, the Kranich & Bach grand piano was made a bower of flowers by the armfuls of roses, jonquils and carnations received over the footlights from admiring friends. The singer's enunciation was distinct, and Schumann's "Waldesgesprach" revealed her not lacking in its requirements for dramatic fire. A sprightly Irish song in the fourth group, "The Gap in the Hedge," was appreciated, while a repetition was demanded of "Long, Long Ago," which was rich in sentiment. Each of the twenty numbers was enjoyable, although many had their favorites among them.

Katherine Burritt Demming, soprano, was the vocal soloist at a Pianola recital at Aeolian Hall, April 27. She sang American Indian songs in costume, preceding the singing of her groups by explanatory remarks. Mrs. Demming presents a charming picture as she sings, and her voice has developed in range, and is expressive to a remarkable extent. Very unusual was the accompanying of her numbers

by Gerard Chatfield at the Pianola. She sang the following songs:

The Sunrise Call.....	Troyer
Zunian Lullaby.....	Troyer
Bird Dance Song.....	Farwell
Indian Fire Song.....	Troyer
Far Off I Hear a Lover's Flute.....	Cadman
Corn Grinding Song.....	Curtis
The Moon Drops Low.....	Cadman

T. TERTIUS NOBLE IN LOUISVILLE, KY.

T. Tertius Noble directed his cantata, "Gloria Domini," at Calvary Episcopal Church, Louisville, Ky., a fortnight ago, following a short organ recital. Of this affair, various newspapers said:

Every seat was filled, while many stood patiently throughout the evening. . . . The cantata "Gloria Domini" is a splendid work, full of melody and rich effects in harmony, with fine choral climaxes. . . . Mr. Noble is a conductor to whom the word "inspiring" may sincerely and superlatively be applied. He played modern music, excepting one Bach selection.—Louisville Courier.

Precision, clearness, exact composure, a scholarly and reverential reading, confident command of all the resources of the instrument, amplitude and eloquence and individuality, these are the marks of the playing of Mr. Noble, whose recital attracted an amazing audience as to numbers and interest. . . . The rendition of the cantata was preceded by an organ recital that showed the gifted visitor as a master.—Louisville Herald.

T. Tertius Noble, one of the greatest masters of the instrument in the world, gave an organ recital at Calvary Church last night before an immense audience, that filled every seat, and stood crowded together in all the available space in the church. His playing was marked by variety of tone, from grandeur to the mere tracery of sound. The second part, "Gloria Domini," by Noble, is a work of truly extraordinary beauty. . . . The full color of the harmony, the polyphonic composition of the choruses, the wide development of a theme, the varied rhythms, all marked it as a work of a most modern composer.—Louisville Evening Post.

Sixty singers were present at St. Thomas' Church, New York, at the second rehearsal of his newly formed Festival Chorus, when Brahms' "German Requiem," and Noble's new "Te Deum in G minor" were rehearsed. A few more tenors and basses will be welcomed. There are no expenses in connection with membership.

WOMEN'S PHILHARMONIC SOCIETY CONCERT.

The Women's Philharmonic Society, Amy Fay, president, gave an orchestral concert April 28, at St. Matthews' Hall, assisted by Karl Fornes, baritone, grandson of the famous opera singer now dead. This orchestra of twenty-two players is composed exclusively of young women. Besides the usual strings, there is a flute, a clarinet, a trumpet, a drum, and a piano. It is conducted by Madeline Hobart Eddy, and Lois Huntington is concert master. They played the following:

Egmont Overture.....	Beethoven
Surprise Symphony.....	Haydn
Cavatina.....	Raff
Barcarolle (Tales of Hoffmann).....	Offenbach

The string department played "Vision," Rheinberger, and her own "Tarantella," under the direction of Mrs. Eddy. President Amy Fay was heard as piano soloist, playing works by Strauss, Chopin, and her teacher, Liszt. Mr. Fornes sang modern arias and German lieder, and proved himself a worthy descendant of his illustrious ancestor.

HERMAN SPIELTER BUSY.

Herman Spielter conducted the ladies' chorus of the Deutscher Musik Verein, Brooklyn, April 25, in a musical matinee, when the society was assisted by the following artists: Christine Langenhahn, soprano; Helen Willenborg, alto; Else Lang, declamation; Wilhelm Bacheneimer, baritone; Hermann Dutschke, Sr., waldhorn; Herman Dutschke, Jr., waldhorn, and Fred Koch, violoncello. On the program were excerpts from "Paradise and Peri" of Schumann. Reinecke's cantata, "The Wild Swan" (after Andersen's fairy tale) formed the second portion of the concert.

Mr. Spielter, in conjunction with the Baroness Olga von Turk-Rohn, soprano, is appearing in a series of joint recitals in this vicinity, including Somerville, N. J., April 28; Plainfield, N. J., April 29; Bound Brook, N. J., May 8. A feature of these programs is the large number of Spielter songs and piano pieces appearing on them.

Prof. Spielter's compositions consist of instrumental, vocal and choral music. They have become very popular both in this country and Europe. He won the celebrated Mendelssohn first prize in Berlin as a composer, and twice captured the first prize for chorus work in Philadelphia, and twice in Baltimore. The Ladies Home Journal offered a prize for the best composition, and again Prof. Spielter took highest honors. Josef Hofmann was one of the judges.

DEMAREST AND HIS COMPOSITIONS.

Compositions of Clifford Demarest are fast making their way. Songs, part songs, anthems, organ pieces, piano selections, violin pieces, and a book, the latter being "Hints on Organ Accompaniment," have been issued by leading publishers of New York. Of the organ pieces a Pastoral

suite, a descriptive work of four movements, is especially well known.

Mr. Demarest is the well known organist of the Church of the Messiah, Thirty-fourth street and Park avenue, New York City.

FREER ON "AMERICAN COMPOSERS' MUSIC."

Eleanor Everest Freer sends New York friends Chicago papers, relating to the success of Glenn Dillard Gunn's concert of American compositions. Mrs. Freer notes in a spirit of fun that she it was who "dragged Mr. Gunn out" and made him feel that something should be done for American composers. Mrs. Freer states that a few years ago she found a good deal of apathy in Chicago, concerning our native music, but she preached it whenever possible, and now recognition has arrived.

HATTIE CLAPPER MORRIS' PUPIL.

Brenda Macrae, artist pupil of Hattie Clapper Morris, has just returned from a tour with a symphony orchestra, and has been re-engaged for the May tour of the same orchestra. Mrs. Morris will sail for Europe June 4 on the steamer Baltic. A large class of pupils in London await Mrs. Morris' summer season there.

BIANCA HOLLEY FOR HOLY TRINITY CHURCH.

Bianca Holley, soprano, whose work as substitute singer at Holy Trinity Lutheran Church, Sixty-fifth street and Central Park West (Emanuel Schmuck, organist), was extremely satisfactory, has, because of this record, been engaged as the soprano for the coming church year. She leaves the Central Baptist Church, where her conscientious attention to duty and brilliant soprano voice were highly appreciated.

ROSE SCHULZE-BERGE FOR CENTRAL BAPTIST CHURCH.

Rose Schulze-Berge has been engaged as soprano of the Central Baptist Church. Mrs. Berge has had an extended career as church and concert singer, both in America and abroad.

NICHOLS WITH NEWARK ORATORIO SOCIETY.

John W. Nichols, the tenor, was engaged to sing Handel's "Acis and Galatea" with the Newark Oratorio Society, under the direction of Louis Arthur Russell, on the evening of April 30. May 1 Mr. and Mrs. Nichols gave one of their joint recitals in Fredonia, N. Y. On the occasion of his appearance as soloist with the St. Louis Symphony Orchestra his success was registered by several papers and persons, as follows:

Mr. Nichols met with a good reception, and proved himself to be possessed of a sweet, smooth tenor voice, well cultivated and very true in intonation.—Musical Courier, February 25, 1914.

Mr. Nichols has a beautiful quality of tenor voice, especially in the middle register. His pronunciation is perfect, whether in English, French or German. He has a most pleasing manner, and falls into the spirit of each song with extraordinary facility.—E. R. Kroeger, St. Louis musical critic.

FIVE THOMS PUPILS BUSY.

Clara E. Thoms, of Buffalo, has pupils who are prominent in operatic companies, traveling throughout the United States. Last week the following were in or near New York:

George McGarry at the Palace Theatre, New York.
Olive Covenny at the Bronx Theatre, New York.
Eva Tugby at the Bronx Theatre, New York.
Frank Schofield at the New York Theatre, New York.
Clara Drewar, suburb of New York.

Misses Covenny and Tugby go on a long Western tour with the Mme. Dorée company, starting May 25. She is so pleased with these young artists that she would like Viola Schummer, another Thoms pupil, to join her company. Miss Schummer is a coloratura soprano of fine musicianship, singing the grand operas in four languages, is warmly temperamental, and a handsome girl.

NOTES.

The annual meeting and election of general officers of the American Guild of Organists, will take place at Hotel Gerard, 123 West Forty-fourth street, New York, Thursday, May 7, 1914, at 8.15 p. m. Refreshments will be served and it is hoped that there will be a large attendance.

By request Frederick Schlieder, Mus. Bac., F. A. G. O., will repeat his talk on "Improvisation," Friday afternoon, May 8, in the Parish House of the Church of the Divine Paternity, 4 West Seventy-sixth street, Manhattan, beginning at 3 o'clock. This will be a quasi social, as well as instructive, meeting, free discussion invited and it is hoped that newly elected colleagues will attend and become acquainted with older members. Per Committee on Public Meetings: Clarence Dickinson, A. G. O.; J. Christopher Marks, Mus. Doc.; H. Brooks Day, F. A. G. O., chairman.

Dr. J. Christopher Marks completed his tenth year at the Church of the Heavenly Rest, Fifth avenue, on April 26. Following a performance of his works, a loving cup was presented to him by the congregation.

On April 23 Platon Brounoff finished his lecture recitals given under the auspices of the Board of Education, at Public School No. 165, Broadway and 108th street, where there was a large audience to hear him in Russian music, consisting of vocal and piano works. Some of Mr. Brounoff's latest works were performed, including his Chinese

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suite, and Oriental suite. The audience greeted him with enthusiasm.

Fred A. Grant, tenor, sang as soloist in the "Crucifixion," by Stainer, Good Friday, at St. Stephen's Lutheran Church, Flatbush. He will sing several appropriate solos, May 10, in connection with the Passion play in moving pictures.

Amy Grant's opera recitals have been as follows during the last two months.

March 8, The Jewels of the Madonna.
March 2, Tosca.
April 3, Pelles and Melisande.
April 19, L'Amore dei tre Re.

A concert of original compositions by students in the department of music, Columbia University, occurs this Wednesday afternoon, May 6, at 3.10 o'clock, in the auditorium of Horace Mann School, Broadway and 120th street. Prof. Cornelius Rübnner, Mus. Doc., is dean of this department. On the program are works for violin, piano, contralto, soprano, string quartet, a trio (for piano, violin and cello), a trio (for clarinet, viola and piano), and a minuet for string quintet. The concert is open to the public.

Compositions of Homer N. Bartlett were sung and played at the Musicians' Club, April 28, by the following artists: Clementine Tetedoux-Lusk, soprano; Grace Elliott, pianist; Roy W. Steele, tenor; Rowley McElvery, baritone; Franz Kaltenborn, violin soloist; Louis R. Dressler, pianist; Kaltenborn Quartet; Criterion Male Quartet, and a Women's Chorus composed of members of the club.

"Thoroughly American."

"Thoroughly American" is the characterization given Caroline Hudson-Alexander by an interviewer in Kansas City, where the soprano recently sang. The conclusion was based not only upon the fact that the singer was born in this country and has always lived here, but upon her attitude towards her kind of art.

"My ancestors," said Caroline Hudson-Alexander, "came over in the 'Mayflower.' There is nothing unusual in that claim, but it happens to be true in my case. I was educated in America, although I completed my musical education abroad. I am enthusiastically American."

Mme. Hudson-Alexander said her musical career has been devoted to oratorio and recital singing. "At first this was due to the wishes of my family, who opposed my going into opera," she continued. "Now I follow my chosen specialty through choice. I would rather achieve the position of the greatest singer in oratorio than be the world's greatest star in opera. America is opera mad, just now. This is the result of the establishment of permanent opera companies outside of New York. Boston, Chicago and Philadelphia are now maintaining opera and the tours of these and other companies bring opera within the reach of the multitude, hitherto denied it."

Summing up his impressions, the interviewer paid the singer the following tribute: "A very charming woman is Mme. Hudson-Alexander. She is attractive and entirely unaffected. Her color is her own and it is the color of excellent health, the greatest beautifier. There is no foreign phrasing, no interpolation of French expressions, no shrugging of the shoulders accompanying her conversation. So thoroughly American is she that she would scorn the little tricks affected by many singers, if she ever bothered her head about such matters."

Minneapolis Leads Buffalo.

[From the Minneapolis Tribune, April 27, 1914.]

"Minneapolis' progressiveness in music is the wonder of all the cities of the East," said Rene Devries, of the Musical Courier, New York, who is here today to attend the meeting of the National Music Supervisors' conference at the West Hotel.

Addresses of welcome were made this afternoon by Governor Eberhart, Mayor Nye and Anna Hayes, president of the Thursday Musical. George H. Elwell and Dr. C. M. Jordan also spoke.

"There is no city in the country," continued Mr. Devries, "where so much is done for the young in the way of music. T. P. Gillings, musical supervisor of your public schools, is a man with a national reputation and he is doing great work."

"I defy any child to go through the public schools of Minneapolis and graduate without knowing the difference between good and bad music."

"Minneapolis as a music center, already supersedes Buffalo, Detroit and Indianapolis, cities of similar size."

Gittelson Famous at Seventeen.

Cable dispatches from Berlin to the New York Times and Philadelphia Ledger on April 25 reported the engagement of Frank Gittelson, the brilliant American young violinist, as soloist on the same program with the celebrated Mme. Melba.

The concert is to take place in London, at Albert Hall (with a seating capacity of over 10,000), on Sunday, May 3. Another soloist for the same program probably will be Vladimir de Pachmann. These dispatches mention the fact that Frank Gittelson bears a close physical and artistic resemblance to Eugen Ysaye. The young artist, though but seventeen years old, has been on several other occasions singled out for distinction. At Ischl, Austria, last summer, he was requested to perform the Brahms concerto for a Brahms memorial fund. At Prague, Bohemia, he played the Bach concerto and chaconne in a purely Bach program, the other soloist being Professor Straube, of Leipzig, a recognized European authority on Bach.

A critic in the Narodni Listy, of October 23, 1913, states that "Gittelson's performance of the Bach numbers was beyond criticism." At Cologne a critic in the Kölnische Zeitung, Germany's leading paper, remarked about Gittelson's performance of the Brahms concerto that "it is many a day since this concerto has been performed here with such tonal bigness, great style, so replete with individuality and yet with the true Brahms spirit. Frank Gittelson is a big and extraordinary talent with impetuous temperament, profound musical conception and in possession of overwhelming attainments." The Bonn Zeitung, speaking of his performance there of the Mozart D major concerto, remarked that "the allegro was rendered with fiery temperament and abandon, the slow movement with great elegance and a tone fairly melting, and the rondo in a tripping, sprightly manner, Gittelson completely bewitching the audience with his astounding technic, musicianship, and true conception of the Mozartian spirit."

O'Hanlon Artists on Tour.

The accompanying snapshot shows Edna Gunnar Peterson, pianist, and Albert Lindquest, tenor, on tour with the St. Paul Symphony Orchestra.



"SNAPPED" AT THE STATION.

son, pianist, and Albert Lindquest, tenor, on tour with the St. Paul Symphony Orchestra.

Marion Green Sings Carpenter Songs.

The following comments of the Chicago press were tendered Marion Green recently:

The program was divided between the pianist and Marion Green, bass, who appeared as interpreter of six songs by John Alden Carpenter, the composer assisting as accompanist. The songs are exquisite. The singing was fine both in its vocal and interpretive values. . . . If his delivery of the equally attractive song entitled "Looking Glass River" was less flexible as to melodic nuance, the final song in the group, "Don't Care," was a masterpiece of sonorous tone and a fine study in mood. This last song is one of the best that Mr. Carpenter has published, which is equivalent to saying that it is one of the best songs of the decade. The text is drawn from the Dorsetshire dialect verse of William Barnes, and the composer has echoed the idiom of the old English folksong and has dressed it in modern harmonic guise, and decked it out with the most fascinating play of counter rhythms in the accompaniment.—Glenn Dillard Gunn in Chicago Tribune, April 15, 1914.

As a rule an audience merits but casual mention. In this case, however, it is worthy of note that no such an array of experts has been gathered together in many years. There were enough singing

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teachers present to provide seven times seven different interpretations for each of the seven songs. Mr. Green, whose voice seems unaccountably to have changed very lately from a balmy lyric baritone to a bass of heroic character, enjoyed that anguish known only to those who have given hearing to a composer's works in his presence. The songs, as this department has declared recently at the top of its voice, are beautiful songs, individual, of enduring beauty. Mr. Green's interpretations must have given delight to his accompanist (Mr. Carpenter), for they, too, were individual and beautiful, and they were blessed beyond the usual hope in the service of a tone virile and of exquisite timbre.—Eric Delamarter in Chicago Inter Ocean, April 15, 1914.

The recitalist was assisted by Marion Green, who sang some of John A. Carpenter's songs with the composer as the interpreter of their accompaniments. Mr. Green sang them excellently, but few lyric offerings of recent years are as worthy of the voice and the brains of a skilful singer as Mr. Carpenter's are.—Felix Borowski in Chicago Record-Herald, April 16, 1914.

Practically all of the Carpenter songs have appeared on other programs this season and have received detailed comment then. Green sang them with sonorous solidity, a fine sense of their emotional content, and an unimpeachable enunciation. Much was added to their effect by the remarkably beautiful accompaniments played by the composer.—Edward C. Moore in Chicago Journal, April 15, 1914. (Advertisement.)

Kriens Symphony Club Concert.

Under the direction of Christiaan Kriens, the Kriens Symphony Club gave a creditable concert in Aeolian Hall, New York, Wednesday evening, April 29. Caroline Powers, a young violin pupil of Mr. Kriens, and Edward Rechlin, concert organist, were the soloists.

When it is considered that the Kriens Symphony Club was founded only about a year ago by Mr. Kriens, the work was highly commendable from the standpoint of ensemble, attack, shading, balance, etc. There are about 126 members, including a good percentage of the fair sex. Evidence of the careful and skilful training of Mr. Kriens appeared throughout the program.

The purpose of the orchestra is to offer to instrumentalists practice in orchestra playing, and in accompanying, and to give young composers a chance to profit by the hearing of their works.

The Schubert "Unfinished Symphony" allegro andante con moto, opened the program. Beethoven's concerto for violin (first movement), played by Caroline Powers, introducing the Kriens cadenza, followed.

Miss Powers has already been heard in smaller musical functions in New York and always with success. She is only a young girl, but she plays with assurance, admirable technic, much feeling, and truly earned the extended applause and profuse floral tributes given her. A more lovely picture than this attractive young girl, with arms literally loaded with roses as she bowed her acknowledgments, one seldom sees. The orchestral support was effective.

Edward Rechlin, the well known New York organist, who was at the organ in the Handel concerto for organ and orchestra, sustained his high musical standard, and was likewise the recipient of much well deserved applause.

Number 4 introduced a Kriens work, "Suite Bretonne," which was given for the first time.

This consisted of "Saint Malo," a mood picture abounding in quaint melodies; a catchy "Gavotte de la Duchesse Anne"; "La Plage de Paramé" and reached a good climax in "Fête Bretonne."

Grieg's "Huldigung's March" concluded the program. Following is a list of the officers: J. L. Burley, president; E. Essers, treasurer; L. A. Kroenlein, secretary; F. L. Lutz, vice-president; Otto Flaschner, assistant treasurer; H. Barreuther, assistant secretary. General office, 345 West Seventieth street, 'phone, 2223 Columbus. Rehearsal Hall, Park avenue, corner Eighty-sixth street, 'phone, Lenox 609.

With hisses and groans the audience greeted the new musical comedy. All hope, then, was at an end.

"It's hard to tell just what the public wants!" murmured the heartbroken author.

"It's easy enough to tell in this case," said the manager, grimly. "It wants its money back!"—New York World.



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The Boston Music Company.

SEVEN SONGS, by H. Clough-Leighter, op. 57. Published by the Boston Music Company, Boston.

"Love's Magnificat," words by Arthur Symons, is the name of the first song on the list. It is a recital song which need not be attempted by any one without great skill in intervals and rhythm, as well as in the art of singing. The accompaniment, too, demands a professional pianist. These difficulties, of course, will not be apparent when the song is properly interpreted, and when all the broken rhythms and uncomfortable intervals are transmuted into the poetry of passion. There is a place for just such songs as these, but the composer need not be told that the sale of works so difficult must necessarily be limited.

"Roses For the Flush of Youth," words by Christina Rossetti, is the name of the second song. It is short and comparatively simple, though the harmonies are rich. The flattening of the second degree of the scale in the penultimate note of the voice melody is novel, and the accompanying harmony is unusual; but the style of the rest of the song warrants these unconventional effects.

Third on the list is "The Secret," with words by Frederick Lawrence Knowles. It has a Mendelssohnian grace. In manner and in accompaniment it belongs to the same class as "If I Had the Wings of a Bird," though there is no plagiarism.

"I Tell You Over and Over," words by Charles H. Towne, the fourth song, is melodically simple and has an accompaniment of only moderate difficulty.

"Oh What Comes Over the Sea," words by Christina Rossetti, is number five. It is another recital song of considerable difficulty for both singer and player; but the passion and sustained emotional tension demand such treatment. Difficult scale passages are surely in place when the words say: "A wind comes over the sea with a moan in its blast."

For the words of number six the composer has gone to Oscar Wilde, whose beautiful lyric has inspired him to compose pathetic and appealing music. The poem is called "Requiescat," and it ends with silent sorrow:

Peace, peace; she cannot hear
Lyre or sonnet!
All my life's buried here;
Heap earth upon it.

The composer's music is finely expressive of the gentleness as well as the sadness of the poem.

Dante Gabriel Rossetti was drawn on for the words of the seventh song, "Ah, Dear One." In the accompaniment the composer has compounded the difficulties of Brahms and Strauss into a symphonic rhapsody which becomes almost one of those paper compositions that never get performed. If this was well played and well sung at the same time it would unquestionably prove to be a work of power and imagination with plenty of atmosphere and an imposing climax. Perhaps H. Clough-Leighter may one day have a festival, when artists will vie with each other to do him honor. In the meantime the composer must content himself in patience if singers do not rush in a body to secure copies of such an unusually difficult song as "Ah, Dear One."

G. Schirmer.

"BERGERETTES," pastoral ditties, collected by J. B. Weckerlin. French and English words. Published by G. Schirmer, New York.

We cannot do better than to quote from the preface of this little volume of fifty-three pages:

Weckerlin's collections of early "French Romances" and "Chansons populaires" have long been familiar to music lovers abroad; and, though the music of these collections has been until now almost unknown in this country, interest in the songs has been growing so rapidly here that their advent into American musical literature may almost be said to mark the beginning of a new phase of

American music culture. At any rate, it may not be far amiss to say that the very conditions of pomp, luxury and artificiality which gave rise to the poetry to which this music was set are repeating themselves in this twentieth century. In eighteenth century France the Arcadian ideal of a return to simplicity was grounded in the legend of Orpheus, who enchanted the rocks and trees and the beasts of the field with his music; and it found expression in the poetry of Jean Jacques Rousseau and the other poets who formed the literary coterie of which he was the center, and whose verses, though characterized by an artificial simplicity, yet created an atmosphere of delicate and refined charm; and also in the music of composers like Philidor, Gossec, Monsigny, Rousseau, Dezède, Dauvergne and Grétry, whose themes were inspired by the grace and delicacy of the contemporary poetry. But now, in the twentieth century, when people are seeking an escape from the fetters of modern realism, in lieu of native pastoral poetry and a corresponding music, there arises a sudden and passionate interest in these old "romances" which, though often composed by musicians possessing little technical skill, yet breathe a spirit of native innocence, suggestive of an ideal Arcadia which many so ardently long for.

We find these dainty romances as delightful as the rococo art of Antoine Watteau—an art which has been described as "emanating from the ladies' boudoir, with comic tableaux, pastoral scenes, mythological travesties, and joyous masquerades, painted in delicate roseate hues." Two SONGS: "If I WERE," "JUST MY BAIRNIE LAD," music by J. C. H. Beaumont.

Melodic naturalness and unaffected simplicity are characteristic of both these very vocal songs. The composer is a singer, we know; but the songs themselves will reveal that fact to singers as soon as they begin to sing them. In addition to being thoroughly vocal they are thoroughly enjoyable; for they are so ingenuous and unlabored that they appeal as potently as an artless wild flower.

"Just My Bairnie Lad" is to all extents and purposes a Scotch folksong. J. C. H. Beaumont is a native of Scotland, and the breath of the heather is in his nostrils. He has but to express himself naturally and the result is a song in pure Scottish idiom. We call especial attention to

The Sensation of the Year

CARL FLESCH

The Great Hungarian Violinist

Second American Tour January and February, 1915

Management HAENSEL & JONES
Aeolian Hall, New York

MASON & HAMLEN PIANO

this, because there are as many imitation Scotch songs on the market as there were "American citizens" in the Balkan war.

Government Printing Office, Washington.

CATALOG OF OPERA LIBRETTOS, printed before 1800. Prepared by Oscar Sonneck, chief of the division of music.

This voluminous work fills two books, one of 1,674 pages, and the other of 1,172 pages. It is a sad reminder of the perishable nature of operatic produce and an invaluable work of reference for those seeking information on forgotten operas. Many authors who are famous in other branches of literature are to be found in this list of writers of defunct stage pieces, such as Addison, Chatterton, Corneille, Dryden, Fielding, Beaumont and Fletcher, David Garrick, Jay, Goethe, Marmontel, Milton (whose "Comus," however, is not forgotten), Molière, Motteux (translator of "Don Quixote"), Racine, J. J. Rousseau, Sheridan, and Voltaire.

Needless to say, the list of names that are not famous is absurdly longer.

The volumes are well edited and are practical. It is easy to find the title of any opera, as well as the name of the librettist and of the composer.

Richard G. Badger, Boston.

"STANDARD ORGAN BUILDING." By William Horatio Clarke.

Says the author in his preface: "Standard Organ Building" is presented as a text book by which church authorities may be aided in negotiating for the purchase of an organ, and is suggestive of important items to be considered in connection therewith. It treats of the essential principles upon which good organ building is founded, but does not give the formulated details which would serve as guides for an amateur to construct his own instrument.

Diagrams of the interior mechanism are omitted because all organ builders have their own methods of producing

results. Such progress is being made in improved appliances that the drawings contained in quite recent books on organ construction are comparatively obsolete. This book is based upon practical experience and observation, and is concisely written, omitting the history and description of past methods, and treating of the organ as developed up to the present date (1913). At the present degree of development the more reputable church organ builders have their firmest advocates among the most experienced and conservative organists in England and the United States. By conservative organists are meant those who have long tested the best methods of structure, voicing and mechanical appliances which are of permanent value.

The author of this book was for a time during a part of his varied musical career the proprietor of an extensive pipe organ manufactory where every detail passed under his constant inspection. His judgment has been formed by experience and is not mere theory and speculation.

The book contains 213 pages and is in three sections: "Mechanical Department," "Musical Department," "General Information." It is clearly printed on good paper and will make a useful work of reference in any library, private or public.

Any person who has had to test an organ for reliability will thoroughly appreciate the wholesome advice and musical tests given at the end of this volume by William Horatio Clarke.

Klibansky Artist Pupils' Success.

Mary Dwight MacDonald, pupil of Sergei Klibansky, sang a fortnight ago at the Colony Club, New York, these numbers: MacDowell's "Blue Bell," Tosti's "Rosa," and some German songs. Her success there led to her being engaged to sing for the National New England Society of Women, in Brooklyn, and Rutherford, N. J.

B. Woolf sang April 26 at a grand concert by the Polish violinist, S. Balkoski, in Brooklyn.

Regarding the Klibansky concert in Bamberger's auditorium, Newark, N. J., Mr. Klibansky received the following letter:

April 24, 1914.
Professor Sergei Klibansky, 212 West 50th Street, New York City:
DEAR SIR—Permit us to thank you for the splendid song recital which you put on in our Auditorium this afternoon. It was one of the most finished concerts we have ever held and the audience showed an uncommon degree of appreciation.

We would be glad to arrange for another song recital by your pupils in the near future. Yours very truly,
S. BAMBERGER & CO.

Another letter from a grateful mother reads in part as follows:

MY DEAR MR. KLIBANSKY—How can I express to you all that I feel in my daughter's great success today at the Colony Club. This great honor comes to you as her wonderful teacher.
Sincerely,
B. D. MACD.

April 23, at the Reading Club of Public School No. 165, 108th street, West, New York, B. V. Guevchenian sang in good style songs by Handel and Homer, showing a fine tenor voice and superior vocal training. He was well received and heartily encored.

Mr. Klibansky announces that on June 1 he begins his summer course for teachers, at his studio, 212 West Fifty-ninth street, New York.

Wolle Conducts Harrisburg Choral.

J. Fred Wolle conducted the Harrisburg, Pa., Choral Society in its presentation of Mendelssohn's "Elijah," April 14. The Harrisburg Patriot, of April 15, states that the rendition exceeded those heretofore given by the society. A more complete account follows:

The presentation of Mendelssohn's "Elijah" by the Harrisburg Choral Society last evening at the Majestic was a brilliant success. An audience which filled every seat greeted the society and a number were turned away who could not obtain seats.

It is no reflection upon past performances to say that last night's rendition exceeded those heretofore given by the society. The chorus was larger and seemed better balanced, and especially so for "Elijah."

The familiar face of Dr. Gilchrist was missing, and it is with regret that he was not able to continue as conductor, but in Dr. J. Fred Wolle the society has obtained an ardent and enthusiastic leader and his influence over the singers was much in evidence and strongly felt.

The chorus never sang with more spirit and spontaneity, attacks were clean and decided and each gesture of the conductor was followed with precision.

The choruses "Baal, We Cry to Thee," "Thanks Be to God," "Be Not Afraid" and "And Then Shall the Light," were given with perfect intonation and volumes of tone.

Beauty of shading and expression marked the choruses "He Watching Over Israel" and "Behold, God the Lord."

Gittelson Scores in London.

According to a Marconi transatlantic wireless to the New York Times of last Monday, Frank Gittelson, the American violinist, scored a great success at Albert Hall, London, in conjunction with Melba.

This was the first appearance of Gittelson in London, and many admirers who had recently heard him on the Continent attended the Albert Hall concert.

BACH AND BEETHOVEN POPULAR IN MOSCOW.

Through Initiative of Kussewitzki Much Classical Music Heard in Ancient Russian City—Native Compositions Also in Abundant Evidence—A Bach Festival.

Arbatte, Deneshny 32,
Moscow, Russia, April 8, 1914.

Sergei Kussewitzki performed Beethoven's "Missa Solemnis" at his last symphonic concert. It was a musical event and had to be repeated later at a Protestant church.

Kussewitzki's self-forgetting earnestness and emotional and intellectual grasp of the work stamped him as a great conductor. His orchestra and his own chorus attained



ROUMIANTZEFF MUSEUM, MOSCOW.

rare unity and tonal balance in their performance. The same concert was repeated in St. Petersburg by Kussewitzki, and won an immense success there.

KUSSEWITZKI SUNDAY CONCERTS.

The last Sunday matinees of the series of symphonic concerts organized by Kussewitzki (conducted by W. Orlov) brought symphonies by our native composers, Glière, Rachmaninow, Scriabine. This was a valuable close to the fine programs of the season, programs devoted chiefly to classical masterpieces, with a fair share, however, allotted to modern works. Orlov is an experienced conductor and the Sunday matinees were a powerful factor in the formation of public taste in matters of music.

PHILHARMONIC SERIES.

The last concerts of the Philharmonics under Rachmaninow were brilliant. Joseph Lhévinne, after ten years of absence, was the soloist at the seventh concert. He played Beethoven's first and Liszt's E flat concertos. His virtuosity and skill are well known, so it is necessary only to say that his piano playing rose to wonderful heights of interpretative beauty. He scored a real triumph in his native town of Moscow.

The last concert of the Philharmonics, also under Rachmaninow, was devoted entirely to Russian music. Mme. Shrenewa, an artist of the Imperial Opera, was the soloist. She celebrated the twentieth anniversary of her artistic career. She is a singer with a beautiful alto voice and a highly gifted actress.

When Serge Vassilenko led the last concert of the season he devoted it to Tchaikowsky and Rimsky-Korsakoff. His audience expressed its enthusiasm by lasting applause.

CHURCH MUSIC.

Church song is much cultivated in Russia. The Archangelsky Chorus, one of the best trained in Moscow for church services, celebrated in April the fifteenth anniversary of its existence. On this occasion a concert was given in the large hall of the assembly rooms of the nobility. As it was Lent, a time devoted to prayer and earnest meditation in Russia, no more suitable period for a concert of sacred music could well have been chosen. The à capella singers under Archangelsky gave lovely and impressive readings.

LIEDER EVENING.

Art enjoyment of the highest order was afforded by Mme. Yan-Ruban at her liederabend. She satisfies all the requirements of interpretation, as well as of singing. The charm of her voice and the polished art of her delivery found warm appreciation. The songs of her program were devoted to old masters of the eighteenth century and to Russian composers, Medtner, Tolstoi, Rubinstein, Tchaikowsky, Arensky, etc.

Sergei Tolstoi, son of Leo Tolstoi, is an excellent musician. He won a prize at the competition of the "Maison du Lied" for his masterly harmonization of accompaniments for Burns' songs. Mme. Yan-Ruban sang his new songs, in manuscript. They were exceedingly interesting in their melody and harmonization.

Gretshininow's "Aux temps heureux," lyrical in manner, also are in manuscript. Mr. Pohl, a pianist of the

Liszt school, was at the keyboard and contributed much to the good impression by his masterly accompaniment.

ENSEMBLE PIANISM.

Two young women, E. Savelowa-Sozentowitsh and M. Volkenstein, gave a recital of a duo playing on two pianos. Their program included Bach's third concerto with orchestra, conducted by Oscar Rieseemann. The orchestral executants were members of Kussewitzki's organization. The other pieces were Brahms' "Variations" on a theme of Schumann, Chopin's rondo, op. 73, and Rachmaninow's fantasy, all for two pianos.

The young ladies, both pupils of Anne Essipow (of the Conservatoire of St. Petersburg), were exceedingly satisfactory in their ensemble playing, so much so that their renderings were voted to be models of performances of this kind.

NOVELTIES.

The recitals given by Theodore Thal, composer and violinist, in Company with Mme. Kitaewa-Thal, always have some interesting novelties. Gretshininow's new composition for string quartet and a soprano voice was performed at their last concert. It is called "The Dead Leaves." This work deserves mention not only because of its form but also because of its lofty thought and loveliness of melody.

Thal's aria for soprano and violin was a proof of his creative powers as a highly gifted composer. The whole program of the evening was performed with care and artistic skill.

BACH HEARINGS.

Among the finest achievements of this season were the performances of Bach's works at Kussewitzki's Bach Festival, the first one of this kind ever held in our city. Hugo Rüdel, director of the Dorn Chor in Berlin, was invited to conduct. The undertaking deserved full sympathy and support, and received both in rich measure, as the taste for serious music has been awakened here and the cult of Bach is on the increase in Moscow. What an experience it is to hear these creations of a giant's mind, full of transcendental thoughts and sublime religious fervor! The real depths of Bach's music are literally impenetrable.

The program included works for piano, organ, violin, cantatas à capella, the "Brandenburg" concertos, and the B minor Mass.

Mme. A. Dobrowolskaya, L. Kobeliatskaya-Ilyina, E. Kasatkina-Endowitykaya, and the tenor, A. Alexandrowitsh, and the bass, Speranski, were the soloists. The organ was played superbly by Jacques Handshin, professor at the Conservatoire of St. Petersburg, the piano by E. Petri, and the violin by A. Serato.

The excellent body of Kussewitzki's instrumentalists, under the conductorship of Hugo Rüdel, deserve full praise. Archangelsky's Chorus did model choir singing

à capella. The singers produced delicate and carefully graded nuances of sound, such as one seldom hears. The Archangelsky mentioned is of St. Petersburg; Moscow also possesses an Archangelsky, who has his own chorus.

Last year in March the whole of Bach's "St. Matthew Passion" was performed for the very first time in Russia. The performance was initiated and organized by the Imperial Russian Musical Society under the conductorship of Michael Ippolitow-Iwanow, director of the Conservatoire in Moscow. This year (1914) in March the same work was performed again nearly with the same staff and the same array of well chosen soloists. The chorus of about 300 singers consisted of the Russian Choral Society of the Synodal Choir and that of the Conservatoire. The soloists were: Mme. E. Barth, soprano, who sang her arias beautifully in her sympathetic style; Mme. Paul Dobbert, known as a well trained oratorio artist, who grasped thoroughly the spirit of sacred music and whose sympathetic alto voice suited well the measures she sang. The male voices were less satisfactory, nevertheless there were ensemble performances beautiful in parts.

Ippolitow-Iwanow, the conductor, is entitled to praise, and we owe him also gratitude for introducing us so effectively to one of the world's greatest musical masterpieces.

NOTES.

B. Sibor, violin virtuoso and pupil and son-in-law of Leopold Auer, intoxicated his audience by his artistic renderings at a recital.

Henri Forterre, one of the first violinists of Kussewitzki's Orchestra, organized a concert at which compositions of his own were performed. He is a disciple of the modern French school. His string quartet, "Sonata Fantastique," and pieces for piano and violin are rich in modern harmonic effect.

Our Imperial Russian Musical Society had for its close Al. Glazounow's "The King of the Jews," about which we have already given an account.

ELLEN VON TIEBÖHL.

Death of Edward H. Colell.

Edward H. Colell, an impresario and former piano man, died in the Methodist Episcopal Hospital, Brooklyn, last week, after shooting himself in the head at Prospect Park. Mr. Colell had at various times been manager of the Seidel concerts, at Brighton Beach, L. I., manager of the Wissner Piano Company, etc.

"Oh, I'm sure many of these musicians are overrated. If I had the mind to do it, I could compose as good stuff as Beethoven, Bach & Co!"

"Exactly."



SINGERS IN MOUSSORGSKI'S OPERA, "CHOVANTSHINA."

BOSTON MUSICAL LIFE NOW QUIETING DOWN.

Symphony Season Ended—Choral Union Also Gives Closing Concert—A New Society—The "Pops" to Begin—Other Happenings of the Week in the "Hub."

Boston, Mass., May 2, 1914.

With the last pair of symphony concerts comes the general winding up of the concert season in this city and from now on, outside of the perennial "Pops," there will be naught but sundry pupils' recitals, commencements, etc., to disturb the peace and quiet of our annual musicless period.

PEOPLE'S CHORAL UNION.

On Sunday evening last at Symphony Hall the People's Choral Union, under the direction of Frederick Wodell, gave a performance of "Elijah" as its final offering of the season. The society had the assistance of the following soloists: Nina Dimitrieff, soprano; Mabel Foote, contralto; Joseph Goudreault, tenor, and Bernard Ferguson, baritone.

INTERESTING SNAPSHOT.

The accompanying picture of Carl Stasny, the well known Boston pedagogue, and Ignace Paderewski, was taken during the Polish pianist's recent visit to this city, to be exact, on April 10. It is here published for the first time.

BOSTON SINGER FOR SPRINGFIELD FESTIVAL.

Josephine Knight, the popular and well known soprano of this city, has been engaged as one of the soloists for the forthcoming Springfield Music Festival, where she will appear at the concert of Friday evening, May 15, as Marguerite in Berlioz's "Damnation of Faust," and again at the concert of Saturday evening as co-star with Pasquale Amato in the final concert of the festival. At this concert Miss Knight will sing an aria, "Il est doux," from "Hérodiade," and the soprano solo in the "Inflammatus," from Rossini's "Stabat Mater."

HUBBARD OPERA TALKS END.

The last of the Hubbard Opera Talks for the present season was given on April 30 by Hayrah Hubbard, of the Boston Opera House, assisted by Floyd M. Baxter, pianist. The "Talks" will be resumed next autumn and continued throughout the winter, the season in and about Boston extending from November 25 to March 20, although the

entire season—outside of Boston and its immediate vicinity—will last from October 1 to May 1.

During the season just ended, Mr. Hubbard has given no less than 252 presentations of opera, these representing 220 Opera Talks, which took place within a period of 186 consecutive days—from October 27, 1913, to April 30, 1914. Ten operas were offered in this time, the names and the number of presentations being as follows: "The Secret of Suzanne," 38 times; "Mme. Butterfly," 37; "Hansel and Gretel," 32; "The Jewels of the Madonna," 30; "The Tales of Hoffmann," 27; "Monna Vanna," 25; "Meistersinger," 24; "The Love of the Three Kings," 16; "Lohengrin," 14; "Louise," 9. The different clubs and societies before which the Talks were presented included seventy-five women's clubs, twenty men's clubs, ten colleges and schools, eight charitable and benevolent institutions, four teachers' societies and three Y. M. C. A. associations.

A CONCERT.

On Tuesday evening at Jordan Hall, Ernst Perabo, a pianist well known in Boston for many a year; Frederick



PADEREWSKI AND CARL STASNY.

Mahn, violinist, and Carl Webster, cellist, united in a concert of chamber music. The program was a curious one, comprising as it did three pieces by Rubinstein for piano and cello, a sonata in E flat major by Rheinberger and Beethoven's triple concerto in C major arranged as a trio by Carl Reinecke.

MODERN MODES IN MUSIC AND LYRIC DRAMA.

Such is the title of a series of talks with piano illustrations given at the Tuileries on Tuesdays at 11 o'clock by Mrs. Richard Hamlen Jones, president of the Chromatic Club. Mrs. Jones' first talk, on April 14, offered comparisons of the stories and music of Debussy's "Pelleas and Melisande" and Dukas' "Ariane et Barbe Bleue." On April 28, Wolf-Ferrari's "L'Amore Medico" and Victor Herbert's "Madeleine" were discussed.

A most interesting morning is promised on May 12 when Charpentier's "Julien" and "Comparisons of Sunken Bell" and music by Lachaux, with the story of Jean Christophe, by Romain Rolland, are to be offered as a sort of combination musico-literary bill of fare.

THE CHORAL MUSIC SOCIETY—A NEW VENTURE.

"The Choral Music Society has been organized for the purpose of producing works suitable for a small choir of thirty or forty selected voices. It is proposed to give two concerts each year, one sacred and the other secular, the programs chosen from works seldom heard and including some works to be heard for the first time." With this preliminary announcement from its founder and conductor, Stephen S. Townsend, the society proceeded to its first concert, which took place at the First Church in Boston on Wednesday evening, April 29, and consisted of a program of works by César Franck, organ solo andante cantabile, and the mass in A for chorus, soprano, tenor and bass soloists, with accompaniment of organ, harp and cello.

Before going into a discussion of the merits of the music performed, Mr. Townsend must be congratulated on the remarkable smoothness, precision and fine tonal balance displayed in the singing of his chorus. There was not a trace of the shortcomings expected and usually found in a newly formed group of singers. Admirable

also, when one takes everything into consideration, was the work of the solo singers, Bernice Taft, soprano; Everett Glines, tenor, and Roberts Lunger, baritone, while a mere mention of the names of John Marshall, the organist; Alfred Holy, who played the harp accompaniments, and Otto Urack, the cellist, suffice to express their individual excellence.

As for the music itself it cannot be said that this mass represents César Franck at his best, or at least not consistently at his best. True, there are many moments of rare musical beauty, notably in the "Kyrie," the "Gloria" and the "Agnus Dei," but these are offset by others that are by no means in keeping with the dignity and simplicity one associates with devotional music.

THE "POPS" TO BEGIN.

Though the Symphony Hall "Pops" virtually begin May 4 they will not be open to the general public on that date, since the members of the Women's City Club of Boston and their friends have bought up the entire house for that night. From May 5, however, until July 4, every evening except Sunday, as the advertising runs, they will hold their merry sway under the respective batons of Otto Urack, Andre Maquarre and Clement Lenom.

FINAL SYMPHONY CONCERTS.

The last concerts of the current season of the Boston Symphony Orchestra were not lacking in the impressiveness and ceremony consequent upon such occasions. Dr. Muck, repeatedly recalled at the close of the concert on Saturday evening, bade his men rise with him, and the audience, not to be outdone, rose too while paying prolonged tribute to the man and the men who have made this season of symphony concerts, more than ever before, one continuous exposition of musical splendor. For the make-up of his program at these concerts Dr. Muck did not wander far from the regulation path with Bach's "Brandenburg" concerto, Beethoven's overture to "Coriolanus" and Wagner's prelude to "Meistersinger."

The one slight departure came in Saint-Saëns' symphony in C major for orchestra and organ, a work well worth Dr. Muck's revival of it and one which, to sum up briefly, represents the finest and most vital qualities of the best French music. An admirable rendering of the organ part was given by John P. Marshall, organist of the orchestra.

BLANCHE FREEDMAN.

FLORENCE NOTES.

Florence, Italy, April 4, 1914.

A vocal concert was given March 31 by Edith Harrison Bauscher, mezzo-soprano, assisted by Prof. Arcangelo Alfonsi, cello. The program was varied and contained numbers from Mozart, Massenet, Schumann, Brahms, Caldara, Scarlatti, Grieg and Cadman.

The Societa del Trio Instrumentale Fiorentino, with A. Tocci (piano), G. Maglioni (violin) and V. Coen (cello), gave a concert of great excellence on March 30 at Sala Filarmonica. The program had works by Wolf-Ferrari, Brahms and Tschaiowsky.

"Parsifal" has been given several times since the initial performance. The company is excellent. The first performance was to a sold out house, \$5,000 being taken at the box office.

A very entertaining concert was given a few days ago by the Quartetto Boemo at the Pergola Theatre. The quartet is composed of Karl Hoffmann, first violin; Joseph Seid, second violin; Georg Herold, viola, and Hans Vihan, cello. The program was selected from Mozart, Dvorak and Brahms and received great applause.

Last week at Mrs. G. W. Kirch's a musicale took place at which Mabel Hastings, Mildred Cobb and Aurelio Anglada (Spanish tenor) and Cerratelli, sang.

A book of futurist music by Balilla Pratella has been issued by a Milan firm and is full of the usual vagaries of that school of art.

Private advices from Milan state that Giovanni (I. D.) Sample will sing during April in "Trovatore" and "Pagliacci" and at Easter in concert at Reggio Emilia and is preparing Otello for the near future. He has a beautiful tenor voice.

Signorina Corsi, of Valparaiso, Chili, has returned to Florence after an absence of a year, in which she visited her home. She has resumed her studies under Carlo Carobbi.

"Traviata" was given twice during the past week.

J. ALLEN.

A Remarkable Audience.

An audience composed mainly of musical celebrities gathered in the King Clark studios in Berlin on the evening of April 27 to hear George Hamlin and Mrs. King Clark sing the program which they will give May 21 in Bechstein Hall, London. The two artists received salvos of applause for their delightful work.

Mr. Hamlin has established himself as one of the strong personalities in the Berlin musical world by his two recent song recitals here, which resulted in great enthusiasm for the popular American tenor.

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The PROGRESS of AMERICAN MUSIC

[This department is designed by the MUSICAL COURIER to be as complete a record as possible of the public performance all over the world of the works of composers born in the United States. The department will be published weekly and contributions are solicited from any source whatsoever to help make the record all-encompassing. The clippings and programs sent must report concerts which have actually taken place and must be of recent date.

However, advance notices and advance programs will not be considered. The data submitted must also include the place and date of performance and the names of the performers, and, before all things, it should be remembered that composers not born in the United States are ineligible for the MUSICAL COURIER list. All communications referring to this department must be addressed:—"American Composition Editor," MUSICAL COURIER, 437 Fifth Avenue, New York, N. Y.]

Bauer, Marion—"Send Me a Dream" (song), sung by Eva Emmet Wycoff, Cooper Union, New York, January 11, 1914.

Beach, Mrs. H. H. A.—"Ah, Love, But a Day" (song), sung by Grace Spingarn, Carnegie Hall Studio, New York, December 7, 1913.

Bergh, Arthur—"Evening" (violin), played by Carl Tollefsen, Joseph Henius Club of American Music, New York, November 19, 1913.

Bingham, Helena—"To You," "Ma'y Jane" (songs), sung by Sofia Stephali, First Methodist Episcopal Church, Mitchell, S. Dak., November 20, 1913.

—"Her Literary Taste," "I Wish't I Was a King" "Rock Him to Sleep" (songs), sung by Sofia Stephali, First Methodist Episcopal Church, Mitchell, S. Dak., November 21, 1913.

Bollinger, Samuel—"Barcarola" (organ), played by Walter Keller, First Congregational Church, Charles City, Ia., December 11, 1913.

Brewer, John Hyatt—"Echoes" (organ), played by Roland Diggle, the Cathedral of St. John, Quincy, Ill., December 14, 1913.

Brown, Mary Helen—"O Mistress Mine" (duet), sung by Mr. and Mrs. Frederick Gunther, "Assembly Salon," Hotel Plaza, New York, November 20, 1913.

Bullard, Carrie—"Moo—Cow—Moo" (song), sung by Helen Hinkle, Woman's Club musicale, Cincinnati, Ohio, December 9, 1913.

Burleigh, Harry—"Jean" (song), sung by Vivian Eccles, Von Klenner Studio musicale, New York, November 30, 1913.

Campbell, Tipton—"A Spirit Flower" (song), sung by G. Haydn Jones, Starr Recital Hall, Los Angeles, Cal., January 12, 1914.

Carpenter, John Alden—"When I Bring to You Colored Toys," "I Am Like a Remnant of a Cloud" (songs), sung by Christine Miller, Princeton University, Princeton, N. J., January 16, 1914.

—"Looking Glass River" (song), sung by Sibyl Sammis-MacDermid, Illinois Athletic Club, Chicago, December 7, 1913.

Clough, L.—"My Lover He Comes On the Skee," "My Lady Chlo" (songs), sung by Sofia Stephali, First Methodist Episcopal Church, Mitchell, S. Dak., November 20, 1913.

—"The White Rose" (song), sung by Grace Hall Riheldaffer, Atlanta, Ga., December 12, 1913.

Cole, Rosseter G.—"Fantasie Symphonique" (organ), played by Edwin Arthur Kraft, Atlanta Music Festival Association, Atlanta, Ga., January 11, 1914.

Coombs, C. Whitney—"The Vision of St. John" (cantata), "Offertorium" from "The Ancient of Days," sung by choir, St. Luke's Church, New York, November 2, 1913.

—"Galilee" (violin), played by Margaret C. Ruggles, studio recital, Worcester, Mass., December 4, 1913.

—"Her Rose" (song), sung by Willard G. Ward, Waldorf-Astoria, New York, January 12, 1914.

Daniels, Mabel—"In the Dark" (song), sung by Elizabeth G. Bates, studio recital, Boston, December 10, 1913.

—"Daybreak" (song), sung by Martha S. Steele, Pittsburgh Athletic Association, Pittsburgh, Pa., December 7, 1913.

De Koven, Reginald—"Recessional" (organ), played by Miss Ward, Long Beach Assembly, Long Beach, Cal., August 28, 1913.

Demarest, Clifford—"Andante Religioso," "Cantilena," "A Pastoral Suite," "Serenade," "Symphonic Postlude" (organ), played by the composer, Church of the Messiah, New York, January 14, 1914.

—"Canzona" (organ), played by the composer, Church of the Messiah, New York, December 17, 1913.

Doering, Carl Rupp—"Du bist wie eine Blume," "Morgenrot," "Come Fill the Cup" (songs), sung by J. B. Siefert, Thanksgiving concert, Hotel de Bologne, Leipzig, Germany, November 27, 1913.

Eddy, Clarence—"Festival Prelude and Fugue on Old Hundred" (organ), played by the composer, St. John's Lutheran Church, Chicago, Ill., December 10, 1913.

Edick, Ethel—"Romanza—Vibrations from the Workshop; Capital and Labor" (piano), played by the composer, Y. W. C. A. Auditorium, Portland, Ore., December 9, 1913.

Fanning, Cecil—"Song of the Vikings" (chorus), sung by the Central State Normal School Chorus, commencement recital, Mount Pleasant, Mich., December 19, 1913.

Farwell, Arthur—"Symbolistic Study No. 1" (piano), played by William Spencer Johnson, Quincy, Ill., December 13, 1913.

Federlein, Gottfried—"Legend" (organ), played by Sumner Salter, Grace Hall, Williams College, Williamstown, Mass., December 3, 1913.

Flagler, I. V.—"Variations on an American Air" (organ), played by Ronald Riggle, the Cathedral of St. John, Quincy, Ill., November 30, 1913.

Foster, Fay—"On Dress Parade," "Winter Butterflies" (songs), sung by Helen Wetmore, Aeolian Hall, New York, November 10, 1913.

Fox, C. Mulligan—"By the Short Cut to the Rosses" (Old Donegal Air), (song), sung by Vernon Archibald, Sanitarium Gymnasium, Battle Creek, Mich., November 15, 1913.

Fox, Oscar J.—"Adoration," "November" (violin), played by Frederick Preston Search, Travis Club, San Antonio, Tex., December 15, 1913.

Frédin, Aline—"Berceuse" (song), sung by Helen Hinkle, Woman's Club, Cincinnati, Ohio, December 9, 1913.

Freer, Eleanor Everest—"Bells Are Ringing" (carol), sung by the choir, St. James Church, Chicago, Ill., December 25, 1913.

Galloway, Tod B.—"Pickaninny Lullaby" (song), sung by Alice Powers Ruth, Brimfield, Ohio, December 2, 1913.

—"Pickaninny Lullaby" (song), sung by Alice Powers Ruth, Rootstown, Ohio, December 5, 1913.

Garnett, Louise Agnes—"When Phyllis Takes Her Vocal Lesson" (song), sung by Sybil Sammis MacDermid, Illinois Athletic Club, Chicago, December 7, 1913.

Genet, L. A.—"Ecstasy," from song cycle "First Love," sung by Grace Hall Riheldaffer, Atlanta, Ga., December 12, 1913.

Gilbert, Henry F.—"A Comedy Overture on Negro Themes" (orchestra), played by the Philharmonic Society of New York Orchestra, Carnegie Hall, New York, January 24, 1914.

Gilbert, Hallet—"A Rose and a Dream," "Spring Serenade," "A Maiden's Yea and Nay," "Night," "Ah, Love, But a Day" (songs), sung by Ellison van Hoose, the Assembly Salon, The Plaza, New York, January 8, 1914.

Graffe, Edwin—"Scherzo" (piano), played by Ada Zeller, Woman's Club musicale, Cincinnati, Ohio, December 9, 1913.

Grant-Schaeffer, G. A.—"The Eagle" (song), sung by Martha S. Steele, Pittsburgh Athletic Association, Pittsburgh, Pa., December 7, 1913.

Gunster, Frederick—"Waitin'" (song), sung by Christine Miller, Music Study Club, Birmingham, Ala., December 2, 1913.

Hadley, Henry K.—"Gieb, schönes Kind, mir deine Hand" (song), sung by Frederick Gunther, Assembly Salon, The Plaza, New York, November 20, 1913.

—"Egyptian War Song" (song), sung by Ernest Hesser, Long Beach, Cal., December 19, 1913.

—"The Swing," "My Shadow" (songs), sung by Sofia Stephali, First Methodist Church, Mitchell, S. Dak., November 21, 1913.

Hammond, William G.—"Love's Springtime" (song), sung by Leon Rice, Long Beach Assembly, Long Beach, Cal., August 28, 1913.

—"Love's Springtime" (song), sung by Leon Rice, Hansen's Theatre, Healdsburg, Cal., October 22, 1913.

Humiston, W. H.—"Southern Fantasy" (orchestra), played by the Philharmonic Society of New York, Carnegie Hall, New York, December 7, 1913.

Johnston, Edward F.—"Evensong" (organ), played by Clarence Eddy, St. John's Lutheran Church, Chicago, December 10, 1913.

—"Evensong" (organ), played by Clarence Eddy, First M. E. Church, Gulfport, Miss., December 18, 1913.

Johnson, J. Rosamund—"Since You Went Away" (song), sung by Ernest Gamble, Sharon, Pa., December 30, 1913.

—"Since You Went Away" (song), sung by Ernest Gamble, Maysville, Ky., January 3, 1913.

Kernochan, Marshall—"Smuggler's Song" (song), sung by Frederick Gunster, Music Study Club, Birmingham, Ala., December 2, 1913.

—"Smuggler's Song" (song), sung by Arthur Middleton, Illinois Athletic Club, Chicago, December 7, 1913.

Kürsteiner, Jean Paul—"His Lullaby," "Morning" (songs), sung by Leon Rice, Columbia Theatre, Santa Rosa, Cal., October 23, 1913.

—"Morning" (song), sung by Leon Rice, Hansen's Theatre, Healdsburg, Cal., October 22, 1913.

Lord, J. E. W.—"Fantasia on 'My Old Kentucky Home'" (organ), played by Clarence Eddy, First M. E. Church, Gulfport, Miss., December 18, 1913.

MacDowell, Edward A.—"Prelude, E minor," "Czardas" (piano), played by George Leighton, Lancaster, Pa., October 21, 1913.

—"The Sea," "The Robin Sings in the Apple Tree" (songs), sung by Mary Green Peyton, Lancaster, Pa., October 21, 1913.

Morrison, C. P.—"Prayer Is the Soul's Sincere Desire," "The Lord's My Shepherd," "Come Unto Me" (anthems), sung by choir, Estelle Harris (soprano), Mildred Porter (contralto), John Barnes Wells (tenor), Tom Daniels (bass), Church of the Divine Paternity, New York, October 12, 1913.

Rogers, James Hotchkiss—"The Captain" (song), sung by Sofia Stephali, First Methodist Episcopal Church, Mitchell, S. Dak., November 21, 1913.

—"Overture in B minor" (organ), played by Sumner Salter, Grace Hall, Williams College, Williamstown, Mass., December 3, 1913.

Salter, Mary Turner—"Cry of Rachael" (song), sung by Clarice Griffith Catlin, Presbyterian Church, Bottineau, N. Dak., January 7, 1913.

—"The Young Musician" (song), sung by Sofia Stephali, First Methodist Church, Boulder, Col., November 21, 1913.

Scott, John Prindle—"The Secret" (song), sung by G. Haydn Jones, Starr Recital Hall, Los Angeles, Cal., January 12, 1914.

Shelley, Harry Rowe—"Fanfare d'Orgue" (organ), played by Charles Sanford Skilton, Central Presbyterian Church, Montclair, N. J., January 2, 1914.

—"The Mountain Sprite" (solos and chorus), sung by Martha Mary Moore, F. B. Moore and chorus, Ashland Choral Club, Ashland, Ky., December 18, 1913.

Skilton, Charles Sanford—"Melody in B Flat" (organ), played by the composer, Central Presbyterian Church, Montclair, N. J., January 2, 1914.

—"Melody in B Flat" (organ), played by the composer, Vassar College, Poughkeepsie, N. Y., December 18, 1913.

Steele, Porter—"Little Coleen o' Me" (song), sung by Maude Ethel Jones, Delmonico's, New York, December 3, 1913.

—"Little Coleen o' Me" (song), sung by Willard G. Ward, Waldorf-Astoria, New York, January 12, 1914.

Stillman-Kelley, Edgar—"The Lady Picking Mulberries" (song), sung by Helen Hinkle, Woman's Club musicale, Cincinnati, Ohio, December 9, 1913.

**LEWIS
SHAW
BARITONE**

Recital, Concert, Oratorio. Schiffman Bldg. St. Paul, Minn.

CHRISTINE LEVIN
CONTRALTO
1120 Aeolian Hall New York City

- "Confluentia," "Israfel" (songs), sung by Mrs. Rome G. Arnold, Quincy, Ill., December 13, 1913.
- Van der Stucken, Frank—"Come With Me in the Summer-time" (song), sung by Baroness Olga von Tuerk-Rohn, Cooper Union, New York, November 13, 1913.
- "Nature's Love" (song), sung by Mary Green Peyton, Lancaster, Pa., October 21, 1913.
- Wadhams-Moline, Lily—"Etude de Concert," "Etude de Style" (piano), played by Al Meda Wadhams, Hammond Country Club, Hammond, Ind., December 4, 1913.
- "Etude de Concert" (piano), played by Al Meda Wadhams, Wesley M. E. Church, Chicago, Ill., December 11, 1913.

Sternberg School Annual Matinee.

On April 25 the students of the Sternberg School of Music (Constantin von Sternberg, director) gave their twenty-fourth annual matinee at Witherspoon Hall, Philadelphia, Pa. A varied and interesting program was delightfully performed by the pupils. Special mention should be made of the work of two of the young pianists, Dorothy Goldsmith and Robert Armbruster. Miss Goldsmith played Rimsky-Korsakoff's concerto with orchestra accompaniment and her thoughtful interpretation and splendid technique were especially noticeable. Mr. Armbruster was equally remarkable in rhapsody No. 12, by Liszt, in which his fine musicianship was shown to advantage. These young artists show marked talent and it is evident that there is a fine future in store for each of them.

The program in full is as follows:

- Quartet, Grand Galop Chromatique.....Liszt
Marie Belt, Elizabeth Hoy, Dorothy Schumacher,
Dorothy Morton.
- Piano solo, Serenade Florentine.....Godard
Florence Wightman.
- Violin solos—
Le Deluge.....Saint-Saëns
Etude, op. 3, No. 6.....Polaschko
Helen Belt.
- Piano solo, Fileuse.....Raff
Edward Holtz.
- Trio for piano, violin and cello.....Jansen
Piano part, Marcus Blitstein.
- DEMONSTRATION OF CLASS INSTRUCTION ON THE
PRACTICE CLAVIER.
- Illustration on four claviers.
Legato chord etude.....Virgil
Solfeggietto.....Bach
Marie Williams, Florence Huett, Marion Trumbower,
Helen Krook.
Helen Perrell at the piano.
- Scale in double thirds—
Trill Etude.....Nollett
Octave Etude.....Nollett
Meta Foy, Marguerite Erb, Lilian Irwin, Madeleine Worrell.
Richard Gasparro at the piano.
- Trio for piano, violin and cello.....Sternberg
Piano part, Richard Gasparro.
- Piano solo, Andante spianato and Grand Polonaise, op. 22.....Chopin
(With orchestra accompaniment.)
Bessie Strauss.
- Chorus, Fly, Singing Bird.....Elgar
Chorus Class.
- Piano solo, Concerto Capriccio Brillante, op. 22.....Mendelssohn
(With orchestra accompaniment.)
Sadie Segal.
- Piano solo, Waltz, op. 88.....Moszkowski
Charles Linton.
- Piano solo, Concerto, first movement.....Grieg
(With orchestra accompaniment.)
Miriam Snively.
- Vocal solo, One Fine Day, from Madame Butterfly.....Puccini
Caroline Zerke.
- Piano solo, Concerto.....Rimsky-Korsakoff
(With orchestra accompaniment.)
Dorothy Goldsmith.
- Chorus, Spring! Spring!.....Borch
Chorus Class.
- Piano solo, Rhapsody No. 12.....Liszt
Robert Armbruster.
- Piano solo, Concerto, D minor, first movement.....Rubinstein
(With orchestra accompaniment.)
Edward Goldberg.
- Quartet, Overture, Der Freischütz.....Weber
Lilian Irwin, Madeleine Worrell, Meta Foy, Marguerite Erb.

Seventh Musicology Dinner.

The seventh informal Musicology dinner, at Restaurant Roma, New York, was attended by a large number of members and their friends Wednesday evening, April 15. This was the last for the winter season. A very enjoyable program was rendered during the dinner by members of the Colony, who volunteered and left their places between courses to get up and sing or play and return to catch up with the dinner.

These dinners are entirely informal, the men attending in their business suits and the ladies in street dresses. There is a spirit of good fellowship and sociability which is usually wanting at affairs of this kind, but every one seems to catch the spirit from Dr. Lawson, who has planned the future of Musicology, which is situated in Rhode Island, on this very basis of good fellowship.

Katherine Noack-Figué Wins Praise.

Katherine Noack-Figué gained new laurels both by her singing and acting, as star of the annual operatic performance by the Brooklyn Quartet Club, April 13, at Prospect Hall Theatre, Brooklyn.

The following tributes paid by the press of Greater New York on this occasion, show that the fame of this charming artist because of her personal beauty and vocal achievements, is decidedly on the increase:

The first of the two operettas, "Lovely Galathea," was given in an almost perfect manner from start to finish. Katherine Noack-Figué was a brilliant success as the heartless marble beauty. Of attractive appearance, she made an enchanting marble statue. . . . The second operetta was perhaps a bigger success than the first. Mrs. Figué made a beautiful looking young Turkish woman. In spite of the fact that her part in the first operetta would have been sufficient to tire out the average operatic singer, her voice remained clear and strong to the last moment and the well liked singer is to be congratulated upon her splendid work.—Brooklyn Daily Eagle, April 14, 1914.

Katherine Noack-Figué sang the leading role with more than accustomed charm, and her distinct individuality was one of the luminous spots of the performance.—Brooklyn Standard-Union, April 14, 1914.

The title role in "Lovely Galathea" was given by Katherine Noack-Figué. With her sympathetic soprano voice and her talent as an



KATHERINE NOACK-FIGUÉ.

actress she created an interpretation that brought rich, well deserved applause.—New York Staats-Zeitung (morning edition), April 14, 1914.

"Galathea" (Katherine Noack-Figué) was in excellent voice, coupled with graceful motion, in her wonderful play on the golden harp, in the wine song, in the banquet scene and, above all, in the love scene with Ganymede. The "kissing" duet was a piece of virtuosity.—New York Staats-Zeitung (evening edition), April 14, 1914.

Katherine Noack-Figué occupied the center of interest and earned full measure of praise and plaudits. She was a really "Lovely" Galathea, just as the composer might have wished for.—New York Herald, April 14, 1914.

The work of Katherine Noack-Figué was prominent. She did full justice to her part, as well as a statue of enchanting beauty as in her role as a coquette. She performed brilliant feats of coloratura, and as an actress displayed wonderful realism.—Brooklyn Free Press, April 14, 1914.

The well known singer, Katherine Noack-Figué, seemed as though created for the role of Galathea, for she possesses a fine sounding, artistically developed voice, and the personal charms required for a "Galathea." There was no lack of well deserved applause and floral tribute for the charming singer. . . . As Zoraide Mrs. Figué gave interpretation to the leading part in splendid singing and acting.—New York German Journal, April 14, 1914.

Katherine Noack-Figué sang the title role of "Galathea" and scored a great success. She drew upon the resources of her artistic talent and her work was all that could be desired from an operatic diva. She was in fine voice and was awarded many recalls.—Brooklyn Courier, April 18, 1914.

Constance Purdy Entertains.

A very charming musicale and tea was given at the home of Constance Purdy, the American contralto, on Thursday afternoon. Miss Purdy's beautiful apartment on Riverside Drive, New York City, with its Russian furnishings formed an ideal setting for the general enjoyment both musically and socially of the large number of art enthusiasts present.

The entertaining artists, including Miss Purdy in a group of Russian folksongs with her own translations, were Mme. le Fontenay, the well known soprano of the Opera Comique, Paris, who is now Mrs. Philip Coudert, and her husband, Philip Coudert, a baritone of unusual merit. Mr. and Mrs.

Coudert, who are now located in New York at their own studios, gave some very interesting interpretations to various operatic arias and were enthusiastically applauded for their splendid work.

Kreidler Talks About Opera in English.

In the April 22 issue of the MUSICAL COURIER a summary of the Century Opera statistics for the 1913-14 season was given, showing that twenty-six operas were sung throughout the thirty-one weeks session. Of the thirty members in the Century League, Louis Kreidler's standing would read something like that: Won 25, Lost 1 P. C. 961, for out of the twenty-six works sung by the various members Kreidler holds the remarkable record of twenty-five roles during the season. Having batted at this pennant winning clip, so to speak, a MUSICAL COURIER correspondent met this veritable operatic war horse at his club house and gained the real inside information as to just how it was all done.

"Well, Mr. Kreidler, allow me to extend congratulations for that clever series, but really now, you must certainly be glad that a breathing spell has arrived; I suppose you will hie yourself away into some remote mountain spot and forget all about opera for the present at least. What's that? Six weeks in Pittsburgh with the Aborn forces again and then six weeks at Ravinia Park in English opera. This is your vacation?"

"Yes, you know I have acquired a taste for opera in English, also English opera; have you ever really stopped to consider that the vast difference in meaning between English opera and opera in English would possibly not appear to the casual observer? But if one gives thought to the pros and cons as brought forward by the supporters of, or the detractors from the cause, he will discover that one of the greatest factors in the case is the quality of the English to be sung and the manner of its delivery, and on this feature rests the ultimate success or failure of the cause. The standard operas, that is, those operas for which the music was written as a setting for English text, admitting that the artistic value of the librettos varies in quality, have a real musical balance and the vocal effects are a matter of thought rather than accident, giving the singer opportunities for phrasing and good diction, that do not exist in the garbled translations from foreign languages which our singers are asked to use. In many cases the English version of the foreign librettos is so awkward and inartistic that one is led to suspect that the work has been done with malice aforethought, with the object of retarding the day of the English opera singer and opera in English.

"Italian has been considered the language of opera for so many years that we are told that when Gounod wrote 'Faust,' he was obliged at first to have the libretto done into Italian before it achieved its greatest success. Now, however, all over Europe the audiences hear their favorite operas in their own tongue and why should our audiences not be as considerably served? Of course, the cosmopolitan character of our audiences assures a following for artistic operatic productions no matter what language is used, but the success of the Century Opera Company in its first season as well as the sold out houses which attended the Saturday night performances of the Chicago Opera Company go to prove that American audiences like their opera in English and will loyally support it if the productions are worthy.

"I have heard it stated on good authority that up to the present season, many of the efforts along this line have been made in a spirit of bravado or joke, to demonstrate that the public was not seriously interested in the venture, using casts that would not or could not speak the language. This is, of course, a great drawback to the cause. I have it on the word of a one time critic and a man of recognized artistic judgment, that a production of 'Martha' last year by one of our leading companies brought forward only one singer who could be understood across the footlights and he was a Russian who was too great an artist to sacrifice his art by poor diction in any language. There have been several productions brought out by the Century Company this winter for the first time in English, and though some of these operas have had phenomenal success in Europe, here they have met with only moderate success. This leads us to believe that familiarity is a feature to be counted with in measuring success; however, it is an absolute fact well established, that the operas which the public dotes upon are the older ones that they are sure of and can understand, whether the singers do their part or not. When we have good singing versions and the importance of good diction is considered in casting the roles, we shall have gone a long way toward the goal of real opera in English."

"Will you be one of the Whistler group
At our artists' fete?" they wrote.
"I'd like to very much," she replied,
"But I cannot whistle a note."

—Transcript.

CINCINNATI CONCERTS.

Cincinnati, Ohio, April 30, 1914.

Emil Heermann, violinist, and Walter Gilowicz, a recent acquisition to the piano department of the College of Music, were heard in an evening of sonatas last Tuesday night at the Odeon. It was the first time these two artists have played together in public, although they have appeared as co-stars at several private musicales, and naturally there was a great deal of interest taken in their concert beforehand, culminating in an audience of splendid proportion, made up of representative musical people.

It is very seldom such pleasure falls to the lot of the habitual concert goer as was bestowed in generous measure by Mr. Heermann and Mr. Gilowicz on this occasion. Both are artists of temperament and power, keenly alive to the beauties of the classics and abundantly able to interpret the most modern of composers. The Mozart sonata in B flat, with which the program opened, was given a finished performance, one that those present will long remember. The delightful, clean cut pianism of Mr. Gilowicz and the marvelous tone Emil Heermann lures from his violin combined to make this number an artistic triumph. The Brahms sonata in G major, which followed, was perhaps less popularly appealing, but of special interest to the musician, of whom there were many present, imbued, as it was, with sound musicianship and technical skill. The Grieg sonata in C minor, with its impressive melodies and strong Northern coloring, brought to a close one of the most enjoyable concerts of the present season.

CINCINNATI CONSERVATORY NOTES.

The Cincinnati Conservatory of Music witnessed a unique concert last Tuesday evening, when Helen Portune appeared in the twofold capacity of violinist and singer in an individual recital. This gifted young girl has become well known through her excellent violin playing for a number of years past, and has now added to this accomplishment that of singing. She has a rich voice and is thoroughly musicianly in her interpretations; indeed, she is quite beyond her years both in technic and musicianship. Her program, which comprised largely compositions by her distinguished violin master, Signor Tirindelli, was followed with deep interest and much applause by a large audience. Miss Portune has during the past two seasons been a voice student under John A. Hoffmann, and is making excellent strides.

The combined efforts of the operatic and orchestral departments of the Cincinnati Conservatory of Music effected a remarkable success last Friday evening, when students preparing for a career in opera gave a delightful program of arias accompanied by the Conservatory Orchestra under the direction of Pier Adolfo Tirindelli. The soloists represented the classes of Dr. Fery Lulek, Frances Moses and John A. Hoffmann, and the program brought out one fine singer after another, a group of voices it would be difficult to surpass. Lilia Fry won much applause in her splendid singing of "Love Lend Thine Aid" ("Samson et Dalila"); Marguerite Stegemiller, with her powerful, well schooled voice, made an excellent impression with the "Song of the Soul," from the "Climax"; Mrs. Eberle and Edith Baur, pupils of Miss Moses, sang with refinement and good ensemble two duos; Ruth Welsh, who has many valuable assets for the operatic stage, revealed herself a singer of extraordinary power and promise in "My Heart at Thy Sweet Voice" ("Samson et Dalila"); Chester Moffett, a gifted baritone, under John A. Hoffmann's tuition, won rich laurels by his authoritative rendition of "O Du mein holder Abendstern" ("Tannhäuser"), while George Keller, tenor, pupil of Dr. Lulek, achieved brilliant success with "I Am Alone" ("Manon"). His is a voice of great purity and beautiful tone color, and he proved himself a serious student. Etta Mastin, a soprano with an exquisitely refined, thoroughly cultivated voice, sang most successfully the aria "Si mi chiamano Mimi" ("La Bohème"), and Emma Noe's rich, vibrant mezzo was called into highly appreciated service in her dramatic rendition of the "Jeanne d'Arc" aria of Tchaikowsky. The evening was brought to a most effective close by the Lucia sextet, the participants being Blanche D. Hauer, Emma Noe, George Keller, Lloyd Miller, Albert Berne. Both soloists and orchestra are much to be congratulated upon the thorough artistic issue of the evening, and the capacity audience which was in attendance signified its hearty endorsement of the merits of the young musicians with prolonged applause throughout the evening.

COLLEGE OF MUSIC RECITAL.

The song recital given by pupils from the class of Lino Mattioli, of the College of Music, at the Odeon last Wednesday night again emphasized the excellent work which this highly esteemed instructor has shown for many years. In his present class are a number of promising voices as evidenced by those who were heard in this recital. The unavoidable absence of Walter Vaughan, the talented young tenor who was slightly ill, necessitated a

change from the opening duet by him and Miss Morris, Clancey Parker proving an able substitute. The latter showed good material and possibilities of becoming a first class singer. Later on the program he was heard to better advantage in two short songs by Cavallo and Denza. Ida Hoerner displayed a voice of splendid quality and sang intelligently Grieg's "The Swan" and Schubert's "Die junge Nonne." Gretchen Morris, the very gifted young soprano who has been making an enviable name for herself in local musical circles by the remarkable headway she has made during the past year, again added to the attraction of the program. Miss Morris sang the beautiful but exceedingly difficult Debussy aria, "De Lia," from "L'Enfant Prodigue," in a very brilliant manner. Carmen Blow, another soprano of temperament and decided musical intelligence, offered two songs in the place of Mr. Vaughan and also Verdi's aria, "Ah fors e lui," from "La Traviata." Others who were deserving of special credit for the excellence of their work included Marguerite Potts, Dollie Long and Zoa Munger.

THALBERG IN PIANO RECITAL.

Marcian Thalberg gave his second piano recital of the season at the Cincinnati Conservatory of Music Saturday night, repeating the brilliant success of his debut last November. Mr. Thalberg is an artist of the first rank and understands program making to perfection. Equipped with a technic adequate to the most exacting demands and endowed with a wealth of temperament and artistic perception Mr. Thalberg's playing has all the qualities which make for success. Mr. Thalberg opened his program with the F sharp minor sonata of Schumann, which he gave with intensity and in the true Schumannesque style, with strong rhythms pulsating, its themes and melodies intricately entwined, being lucidly and charmingly presented. Mr. Thalberg is a Chopin player par excellence as he proved in his first concert and reiterated last Saturday night in a group of "Etudes Fantaisie" and the E major nocturne. His Brahms, too, was all that one could desire and his group of capriccios and intermezzos received particular applause.

As a closing bravura piece he gave the Saint-Saëns "Etude en Forme de Valse," an effective composition. He played with all the fire and swing, finesse and clarity of outline which made the piece and was rewarded with storms of applause by an audience which completely filled Conservatory Hall.

ORPHEUS CLUB CLOSING SEASON.

The Orpheus Club, under its capable director, Edwin W. Glover, closed the season with a concert of unusual merit, April 23, at Emery Auditorium. The choruses, of which there were a generous number, went with the swing and dash which have made the Orpheus Club such a success in the past and won overwhelming applause. Director Glover was repeatedly recalled in recognition of the splendid results achieved in his many years work with the club and the final concert was a huge success.

Maude Klotz, soprano, was the soloist, delighting the large audience with her beautiful voice and charming personality.

JESSIE PARTON TYREE.

Annie Louise David's Fine Season.

Annie Louise David, harpist, is now filling the closing engagements of a busy season. Recent appearances have



ANNIE LOUISE DAVID.

been at Cleveland, Ohio; Troy, N. Y.; Bennington, Vt.; Boston, Mass.; East Orange, N. J.; White Plains, N. Y.;

and Ridgewood, N. J. During the present season Mrs. David has played twenty-one times in New York City, nineteen times in Brooklyn, three times in Newark, N. J.; three times in Montclair, twice in Boston, Mass.; twice in East Orange, N. J., with single appearances in Lowell, Mass.; Quincy, Mass.; Dorchester, Mass.; Troy, N. Y.; Cleveland, Ohio; Albany, N. Y.; Tuxedo, N. Y.; Jersey City and New Haven, Conn.

In addition to these concert appearances Mrs. David has had numerous engagements for church services, weddings and funerals. Next season she will have several appearances in concert with Mme. Olive Fremstad.

La Forge-Casini Joint Tour.

As has already been announced, Frank la Forge, composer-pianist, and Gutia Casini, Russian cellist, will make a short tour together from January 1 to February 15, 1915. This announcement is repeated because of a misprint in the address appearing in the original announcement. The address for dates and terms is Frank la Forge, 366 Fifth avenue, room 607, New York.

A Wagner cycle is to be given this month at the Zurich Opera.

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Neb., head of the voice department at the
Bellevue College, Omaha, Neb.

Among the musical attractions for which Miss Hopper has acted as local-manager and which she has been instrumental in bringing to Omaha are the following: Frances Alda, David Bispham, Alessandro Bonci, Ferruccio Busoni, Teresa Carreno, Julia Culp, Cincinnati Symphony Orchestra, Mischa Elman (two concerts), Florenz Quartet (three concerts), Johanna Gadski (three concerts), Adeline Genes, Ballet and Orchestra, Katharine Goodson, Franz Egenieff, Glen Hall, George Hamlin, Arthur Hartmann, Louise Kirby-Lynn, Liza Lehmann and Quartet, Minneapolis Symphony Orchestra (two concerts), Nellie Melba, Jan Kubelik, Edmund Burke, Ottilie Metzger, Alice Nielsen, Max Pauser, Marie Rappold, Vera Baranov, Ernestine Schumann-Heink (three concerts), Antonio Scotti, Marcella Sembrich (two concerts), Bruno Steindl, Max Landow, Mary Munchhoff, Ludwig Wöllner, Eugen Ysaye, Fannie Bloomfield Zeisler.

LOUISIANA MUSIC TEACHERS' THIRD ANNUAL CONVENTION.

Resolutions Passed for Taking Steps Toward Standardizing Music Teachers—Interesting Papers Read at Three Day Meeting—New Orleans Notes.

New Orleans, April 21, 1914.

The third annual convention of the Louisiana Music Teachers was held at Shreveport, La., on April 16, 17, and 18. The attendance was large and enthusiasm ran high. While much of the three days was spent in considering many matters of importance, the Standardization of Music Teachers may be said to have been the subject that per-



WALTER GOLDSTEIN,
Prominent piano teacher.

vaded the entire convention. The following resolution, adopted at the final session, expresses the sentiment of the association toward examination and State license for teachers:

"Resolved, That we, the Louisiana Music Teachers' Association, representing, as we do, the majority of really progressive teachers of the State, take immediate steps towards the formation of the definite policy to standardize the music teachers of Louisiana by means of a series of graded examinations with the ultimate aim to the establishment of a State license."

One of the most important features was the address of

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Leon Ryder Maxwell, of New Orleans, president of the association, who dwelt upon "The Elevation of the Standards of Music Teaching in Louisiana," "The Cultivation of a Fraternal Feeling Among Teachers," "The Improvement of Musical Taste Throughout the State," and "The Encouragement of Louisiana Composers and Performers." Mr. Maxwell said that he considered "Standardization" a live topic which commanded the serious attention of the music teachers if the State of Louisiana intended to keep in line with other States. "Personally," said he, "I believe teachers have been awaiting the millennium too long, awaiting the time when a discriminating public will be able to distinguish a good teacher from a bad one and thus solve the problem of how to eliminate the fake. The time has come for action of some sort on the part of the teachers themselves, who should lead the way. The association may help its members by acting as a body in an attempt to remove cheap and inefficient competition from the field."

Mr. Maxwell explained that both teachers and pupils would be helped alike if an association such as this one, by continued discussion, study and effort, could determine from the experience of its members just how much might be expected in a year from the average Louisiana pupil in every branch of practical music. "The haphazard method of teaching would cease to be popular and the students and their parents would know what to expect. Then we should not worry our souls and try our patience defending our own methods. There may well be a score or more of different methods of attaining the goal. I think we music teachers have argued too long about methods and the special nature of our art as a reason for unpedagogic procedure."

Mr. Maxwell considered as the most hopeful sign in the music life of today the fact that music is beginning to be recognized as a great universal art which every one may understand and enjoy, instead of a mysterious art to be practiced by the chosen few.

Important papers were read, among them: "What Music Instruction Should Be Given to Those of Limited Talent?" by Darden Ford (Homer, La.); "Methods of Examining Music Teachers and the Extent of Their Value," by Arabella Ross (New Orleans); "State License for Music Teachers," by Herbert M. Howison (Lake Charles); "The Requirements of the Competent Music Teacher," by J. Browne Martin (Natchitoches); "How Can We Arouse a More General Interest in Public School Music?" by Lillian M. Knott (New Orleans); "Public School Music and the Private Teacher," by H. W. Stopher (Natchitoches); "What the Music Teacher Can Do for the Community," by Mrs. Felix Tilley (Arcadia); "Education Through Music," by C. J. Gilbert (Pineville); "Ultra-modern Harmony," with musical illustrations, by Chev. Dr. Giuseppe Ferrata (New Orleans) and "Grades in Pianoforte Teaching," by Walter Goldstein (New Orleans).

Mr. Goldstein made a deep impression. He treated his subject as a part of the whole subject of standardization of musical instruction and of teachers' requirements in general. His aim was to have adopted a practical graded course for piano teachers and piano students for State wide use. "It will be conceded," said Mr. Goldstein, "by those who know, that about eight or ten years of perfectly directed study at between three and four hours a day are required to make of the normally apt pupil an executant fit to cope successfully with the difficulties of the greatest pianoforte works, and it is upon this fact that the committee would base a course of logically normal proportions including not less than eight or nine grades, and certainly not necessarily more than ten. The adoption, in fact, of ten grades would be safe and each grade would tend to conform to the period of a year's duration."

Following is the general program of the convention:

THURSDAY, APRIL 16.

9 to 10.30 a. m.—Registration and reception.
10.30 a. m.—General meeting.
12 m.—Recital by Ernest Hawkins, baritone.
2 p. m.—Piano conference.
4.30 p. m.—Recital by George Haydn Bromby, organist.
8.30 p. m.—Reception by Musical Matinee Coterie.

FRIDAY, APRIL 17.

9.30 a. m.—General meeting.
12 m.—Recital by William Todd, violinist.
2 p. m.—Public School Music Conference.
3.30 p. m.—Voice conference.
8 p. m.—Recital by Giuseppe Ferrata, pianist and composer.
9.30 p. m.—Business meeting.

SATURDAY, APRIL 18.

9.30 a. m.—General meeting.
12 m.—Recital by Helen Yates-Martin, soprano.
2 p. m.—Theory conference.

New Orleans was selected as the next meeting place. The officers for the coming year are: Leon R. Maxwell, president; J. Browne Martin, first vice-president; Rebekah

Ellison Johnston, second vice-president; H. W. Stopher, third vice-president; Anita van den Berg, secretary-treasurer. Members of the executive committee are: Blanche McCoard, Lillian M. Knott, Dr. G. Ferrata, Mrs. P. M. Welsh, Walter Goldstein, Herbert M. Howison.

Among the many prominent musicians who attended the convention were: J. Browne Martin and Helen Yates-Martin (Natchitoches); Louise Favrot, Anita van den Berg, Lillian Knott, Alice Weddell, Mr. Paoletti, Dr. Ferrata, Blanche McCoard, Arabella Ross, Mme. Toscani, Mr. and Mrs. L. R. Maxwell, and Walter Goldstein, all of New Orleans; Miss E. Wood (Lake Providence); Mr. Groom (Cincinnati); Miss Bass (Farmersville); Miss M. Ruby (Jeanerette); Miss N. Reese (Trees City); Mis-



LEON RYDER MAXWELL,
Elected for the second time president of the Louisiana Music Teachers' Association.

McCappin and Miss Iler (Mansfield); Roland de Ridder and Ella Montgomery (Winnfield); Mr. Howison (Lake Charles); Miss Mandot (Natchitoches); and Miss M. Allen, Miss Beazly, Miss Tanner, Mrs. R. E. Johnston, Miss Gibson, and Messrs. Bromby and Howell, all of Shreveport.

Leon Ryder Maxwell, the president of the association, is a Bostonian by birth and rearing. He received his A. B. and A. M. degrees at Tufts College. He studied the theoretical branches of music with Prof. L. R. Lewis and at the New England Conservatory, and voice with Horace C. Carter and Chas. A. White, of Boston. In Munich, under Anton Beer-Walbrunn, of the Royal Academy, he studied composition, while his studies in singing were pursued under Ludwig Hess, in Munich; Isidore Braggiotti, in Florence, and A. Dubulle in Paris. Mr. Maxwell was at one time supervisor of music in public schools of four towns near Boston. At present he is head of the Newcomb School of Music of this city, and is professor of voice and composition. He is a member of the Royal Philharmonic Society of Rome and of various musical societies of America.

JULIA CULP'S RECITAL.

Julia Culp, assisted by Coenraad V. Bos at the piano, was the attraction for the fourth Philharmonic concert. The distinguished singer was heard in a well selected program calculated to reveal her finest qualities, both as vocalist and interpreter. Mr. Bos' accompaniments were all that could be desired.

WERRENATH IN CONCERT.

The Morning Musical Club's annual concert attracted a fine audience at the Crescent Theatre. Victor Despomier's conscientious drilling of his chorus was evident in the really excellent way in which the various concerted numbers were sung. Reinald Werrenath, the most prominent soloist of the evening, sang charmingly, revealing, in addition to a fine interpretative gift, a voice of very agreeable quality. He was cordially received throughout the evening. Mrs. R. W. Salter and Mrs. Wehrmann-Moore, sopranos, were the other soloists. Both ladies acquitted themselves very creditably. Mrs. Wehrmann-Moore at short notice took the place of Violet Hart, one of this city's most cultured singers, who, on account of illness, was unable to appear.

CERCLE LYRIQUE ENTERTAINS.

The Cercle Lyrique, which numbers a membership of ninety talented local musicians, gave its second annual concert last Monday for the benefit of St. Mary's Orphan Boys' Asylum. The attendance was very large and the concert reflected credit upon the Circle which is doing fine work in fostering the best in music. The following participated: Ella Delos Reyes, Phyllis Bush, Paule and Olga Brierre, Suzanne Dupaquier, Stephanie le Vert, Bianca Farnett, Anita Gonzales, Rita Coiron, Louise Allgeyer, Sallie Ward Lawrence, Mrs. Wm. E. Taylor, Mrs. Paul Villere, Mrs. Henry O. Bisset, Mrs. Jules Wogan, Herbert Moses, Jules Fontana, Charles Ganuchau, Joseph Delery, Alfred Theard, Louis E. Faget, Rene Salomon and Chev. Dr. Giuseppe Ferrata. The choruses were led by Prof. Geo. O'Connell.

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SYMPHONY SEASON IS ENDED AT KANSAS CITY.

Carl Busch Conducts in Impressive Manner a Brilliant and Varied Program—The Orchestral Season in Retrospect.

Kansas City, Mo., April 27, 1914.

The seventh and last symphony concert occurred last Tuesday afternoon. The program opened with a splendid performance of Ole Olsen's symphonic poem, "Asgaardsreien." The music picturesquely and faithfully depicts the material and spiritual of Welhagen's celebrated poem. Carl Busch read the score with decided warmth and vigor.

It was fitting to end the year's work with the Brahms Symphony No. 3. The continual growth and grasp of the orchestra, and the growing sympathy between Mr. Busch and his men have not been so clearly demonstrated before.

Julia Claussen, the celebrated Swedish mezzo-soprano, appeared as soloist. She was a decided success from her first note to the last. The power of her great voice and the ease with which she delivers it are quite amazing. It is enough to say the audience was captivated by her.

The program in complete form was as follows: "Asgaardsreien"—symphonic poem, Ole Olsen; Symphony No. 3 in F major, op. 90, Brahms; aria, "Spin, Spin," from "Den Bergtagna," Ivar Hallstroem; Scenes de Ballet, Glazounov; "Isolde's Liebstd," from "Tristan und Isolde," overture to "Die Meistersinger," Wagner.

The Kansas City Orchestral Association may feel satisfied with this, its third season, of symphony concerts. There is a growing sentiment that the orchestra has come to stay and new friends as guarantors to help bear the financial burden are appearing. Best of all is the growing pride in this, our own orchestra, as is evidenced by subscribers quickly reserving their seats for the next season. During the year seven regular symphony concerts were given when six of the leading symphonies were given

solution with a small orchestra and limited money. On reflection, had this program committee presented but one soloist for the entire season, and that one Putnam Griswold, we would have only congratulations to offer. Fortunately he appeared at this season's first concert in the Wagnerian program, and there is universal gratitude to the Kansas City Orchestral Association that this public was able to hear him in the zenith of his power. So we close the season with a strong conviction that orchestrally we are on the map.

GENEVE LICHTENWALTER.

West Virginia Artist Series.

Maud Powell, the famous violinist, assisted by Harry Gilbert at the piano, presented the following program in the World Favorite Artist Series' fourth concert, Huntington Theatre, Huntington, W. Va., Friday evening, March 20:

Concerto in D minor Wieniawski
Aria, Gaze with Pity Tenaglia
Rondo from suite written for Elizabeth Haffner's wedding.
1779 Mozart
Hungarian Dance, A major Brahms-Joachim
Minuet, G major Beethoven
Minuet Walz Chopin-Powell
Spanish Dance, No. 8 Sarasate
Nocturne, op. 27, No. 2 Chopin
Rhapsodie, No. 1 Dohnanyi

Mr. Gilbert.

Serenade Schubert
Hejre Kati Hubay

Evan Williams, tenor, appeared April 17 in this series, and Mme. Johanna Galski, of the Metropolitan Opera Company, will furnish the program May 11.

This series is given under the management of E. R.

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Season ticket purchasers were as follows:

President L. J. Corbly, Mrs. L. J. Corbly, Robt. L. Archer, Mrs. R. L. Archer, Mrs. R. L. Hutchinson, Mrs. L. F. Cavendish, Elizabeth Colwell, W. M. Robeson, Mrs. E. C. Lawson, Mrs. C. S. Collard, Mrs. G. H. Honshell, H. E. Watt, Dr. L. T. Vinson, Mrs. L. T. Vinson, J. Broh, Mrs. J. Broh, I. W. Durfee, D. B. Gwinn, Paul Scott, W. F. Hite, Mrs. J. C. Beebe, Mrs. W. T. Colvin, Sidney R. Broh, Mrs. H. H. Williams, W. D. Pitts, Samuel Biern, Mrs. Chas. E. Everett, M. E. Stone, L. G. Proctor, Mrs. E. S. Aleshire, C. D. Emmons, Mrs. C. D. Emmons, Mrs. W. O. Fullerton, Mrs. D. W. Brown, Mrs. Jno. Ingles, Mrs. J. C. Geiger, Bess R. Watters, Mrs. J. B. Stevenson, W. L. Robinson, Mrs. L. L. Spriggs, Henrietta Brandebury, Gladys McCormack, Mildred MacGeorge, Mrs. S. H. Nigh, Dr. A. K. Kessler, Mrs. A. K. Kessler, Mrs. M. K. Burns, W. W. Magoon, Mrs. W. W. Magoon, Mrs. A. S. Emmons, Mrs. F. F. Starcher, Mrs. Edith H. McCrea, Cyrus van Bibber, Mrs. Cyrus van Bibber, Lola Carr, Mrs. H. A. Lawrence, H. A. Lawrence, W. S. Campbell, S. J. Glunt, Mrs. Alex Wolfe, Emile von Emeret, Jas. E. Myers, Fannie Prichard, Alice Neale, Ruth Daniel, Anna Harris,

Anna Cundiff, Mrs. Chas. N. Anderson, Mrs. H. V. McNeer, Ora Staats, J. R. McMahon, F. A. Gatlein, J. M. McCoach, H. E. Spilman, jr., Irma Terry, Mrs. Karl Prichard, Sarah Galloway, Florence Weaton, Florence Tullis, Baxter Laird, D. Blain Shaw, Mrs. D. B. Gwinn, Mrs. Paul Scott, Mrs. W. F. Hite.

Mrs. Frederick W. Abbott Holds New Office.

Mrs. Frederick W. Abbott has been elected president of the Matinee Musical Club of Philadelphia. During the eight years that the organization was establishing itself as the leading musical club of that city, Mrs. Abbott held the office of chairman of the music committee. She organized the choral and opera clubs, both of which have materially aided the organization in maintaining its present position.



Photo by Marceau, Philadelphia.

MRS. FREDERICK W. ABBOTT.

Mrs. Abbott has served on the board of the Philadelphia Choral Society, is a member of the Manuscript Music Society, and is a patroness of the most important musical interests in that city.

It was through her efforts that the club was incorporated and the members are now looking to her for the establishing of a club home.

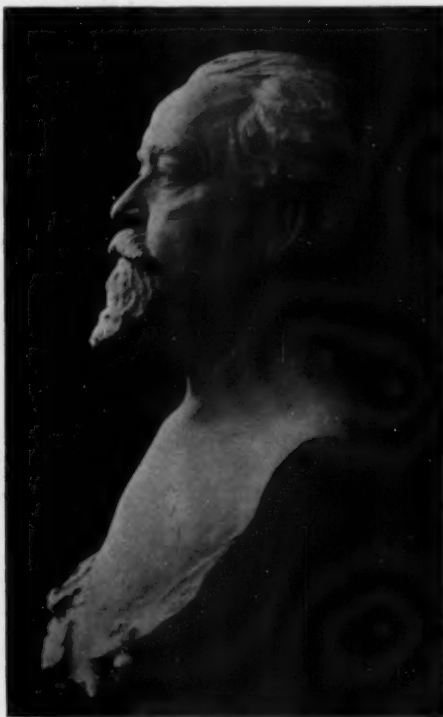
Soder-Hueck Artist Pupils Score at Concert.

The final concert of the season of the Woodycrest Choral Society was given Tuesday evening, April 26, at Woodycrest Hall, New York. A very fine program was rendered both by the choral society and the soloists, which included Diana York, soprano; George F. Reimherr, tenor; Gustav H. Brasch, bass, and Emil Breitenfeld, pianist.

E. L. Ashman deserves a great deal of credit for the fine showing his chorus made; all the voices blended in perfect harmony. George F. Reimherr, who is the possessor of a splendid tenor voice, sang "Celeste Aida," in masterly style. He made a distinct hit with his interpretations of "O Mistress Mine," "The Moon Drops Low," Cadman; "May Song," Breitenfeld, and "Macushla," MacMurrrough, and was heartily encored. Gustav H. Brasch rendered several solos, including the aria from "Tannhäuser," "O du mein holder Abendstern" (by request); he also sang a group of songs in English and German in skilful manner, disclosing a fine resonant bass voice of quality and compass. Both the tenor and basso were obliged to respond to several encores. Mr. Breitenfeld accompanied both chorus and soloists and rendered several of his own compositions.

Mr. Reimherr and Mr. Brasch, who are experienced church and concert singers and frequently appear in public, received their entire voice training under the direction of Mme. Soder-Hueck, the eminent German contralto and New York vocal instructor and coach.

Dr. Karl Navratil, aged seventy-eight, died in Vienna three weeks ago. He was a teacher of musical theory and a composer.



BUST OF CARL BUSCH.

Executed by Jorgen C. Dreyer, sculptor, of Kansas City, Mo. Mr. Dreyer is a native of Norway and a student of the Royal Academy of Christiania.

scholarly adequate reading—one popular concert Sunday afternoon, two concerts for high school students, and yet a children's concert to be given May 1 in Convention Hall for all the school children of the city.

A number of interesting new Scandinavian works have at these concerts been given a first hearing in America, under Mr. Busch, who is of that nationality. These works have been interpreted with obvious sympathy, love and pride.

Regarding Mr. Busch, who has conducted the three seasons of concerts there is great pride and satisfaction. These three years have proved him to be a growing man. As the orchestra grows and becomes more experienced, there is a conviction that Mr. Busch will be able to utilize it effectively. The problem of soloists is most difficult of



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Jenny Dufau's Success in Concert.

Jenny Dufau, soprano of the Chicago Grand Opera Company, is meeting with much success in concert. She has been re-engaged with the Chicago Symphony Orchestra for the spring festival in Mt. Vernon, Ia., and four weeks after her first recital in Columbia, Mo., she was given a return engagement. Miss Dufau has been booked for concerts in cities all over the States, including Springfield, Ill.; Lima, Ohio; Hutchinson, Kans.; South Bend, Ind.; Milwaukee, Wis.; Columbus, Mo.; and Burlington, Va. Her time for



JENNY DUFAU.

the fall is completely filled, as from October 10 to December 12 she is booked solid.

After December 12 Miss Dufau will appear in grand opera for ten or twelve weeks and she has many dates already booked for the spring of 1915.

Soder-Hueck Professional Pupils' Success.

Marie Ellerbrook, who for several years has appeared successfully in concerts here and abroad, is the possessor of a contralto voice of rare charm and beauty, and the rendition of her opera arias, as well as the songs, especially the German lieder, is that of a true artist. She is booked for a tour of United States and Canada next season.

Miss Ellerbrook received her active training under the direction of Mme. Soder-Hueck, the eminent German contralto and New York voice trainer and coach.

Miss Ellerbrook recently gave a delightful song recital in the Catskills, where she achieved marked success. Two press notices which appeared in the Catskill Daily News are appended:

Marie Ellerbrook, who sang so sweetly at the chapel of the Reformed Church last evening, has consented to give a song recital in the lecture room of the Presbyterian Church on Saturday evening, the silver offering to be donated to the Home for Aged Women. The program will be as follows:

Samson and Delilah Saint-Saëns
Der Doppelgänger Schubert
Lieber Schatz Franz
Gute Nacht Franz
Es hat die Rose sich beklagt Franz
The Cry of Rachel Salter-Turner
Little Boy Blue Joyce
The Year's at the Spring Mrs. Beach
Early Morning Graham Peel
Philosophy Emmell

Marie Ellerbrook, by her faultless singing of Salter-Turner's difficult alto solo, "The Cry of Rachel," achieved a personal triumph and charmed the large audience that attended the concert at the Reformed Church chapel last evening. Miss Ellerbrook has a voice of exceptional power and it is, withal, sweet and tender. The solo was given with rare expression. For her encore, and using only a part of her wonderful voice, Miss Ellerbrook sang "Sweet Little, Dear Little Boy Blue," a simple number of rare sweetness. . . . There were more than 150 lovers of good music and things literary present and every number on the program was heartily enjoyed and enthusiastically applauded. (Advertisement.)

The School of Accompanying.

Mrs. Marshall Elliott Stewart's "School of Accompanying" at Aeolian Hall, 33 West Forty-second street, New York, is admirably located for students, being convenient to all surface, elevated and subway lines. In the near vicinity are the leading stores, Fifth avenue is but a block

distant, and the Public Library is directly opposite. Mrs. Stewart, the founder, is well known as an accompanist, having played for many great artists, thus her personal instruction is based on experience. She well understands the value of condensation and thoroughness, and has arranged the work with that end in view. Providing for that large body of teachers and others who are busy during the winter, she will hold a summer session this year. If desired, she can furnish a place and piano for practice, so that the summer student does not need to rent one. The summer course opens June 15, but pupils may enter before that, if desired.

The graduates of this school have come to be recognized as almost positive necessities by those who really wish to attain either private or public repute as vocal artists, and the demand for our graduates is always greater than the supply. While no positions are guaranteed, every effort is made to place graduates to the best advantage.

Intercollegiate Glee Club Contest.

On Saturday evening, May 9, in Carnegie Hall, New York, the Glee Clubs of Columbia, Dartmouth, Harvard and Pennsylvania Universities, will compete in a musical contest. After each club has sung three selections, a committee of judges will award a prize to the one showing the greatest ability. The project is entirely novel in American college circles and will, of course, depend upon the general public for its success or failure. The Intercollegiate Musical Council, under whose auspices the meet is held, hopes to make it an annual affair.

The prize will be a library of music, presented by Rudolph W. Schirmer. The judges are to be Arthur Mees, Horatio Parker, and Arthur D. Woodruff. Aside from the competitive selections, the program includes several noteworthy features, among which may be mentioned two selections by the University Glee Club of New York. The final number will be a rendering of the "Stein Song" by the one hundred and twenty combined voices of the competing colleges.

The program will be as follows:

Organ—		
Romance	Rheinberger	
Toccata	Widor	
Dr. A. T. Davison, Jr., organist of Appleton Chapel, Cambridge.		
Some Reckon Time by the Stars	Rogers	
	Pennsylvania Glee Club.	
Sailing	Rogers	
	Columbia Glee Club.	
Bedouin Song	Foote	
	Dartmouth Glee Club.	
At Sea	Buck	
	Harvard Glee Club.	
Monologue, The Band	Original	
	Geoffrey F. Morgan, Columbia.	
Sans Souci		
	Columbia Glee Club.	
Medley of Dartmouth Songs		
	Dartmouth Glee Club.	
The Red and Blue		
	Pennsylvania Glee Club.	
Football Song		
	Harvard Glee Club.	
Bedouin Song		
	University Glee Club, of New York.	
Violin solo, Prize Song, Die Meistersinger	Wagner-Wilhelmj	
	Charles E. Griffith, Jr., of Dartmouth.	
Serenade	Borodine	
	Harvard Glee Club.	
A Hong Kong Romance	Hadley	
	Dartmouth Glee Club.	
Long Ago in Alcalá	Messenger	
	Pennsylvania Glee Club.	
Swing Along	Cook	
	Columbia Glee Club.	
The Song Day Closes	Sullivan	
	University Glee Club, of New York.	
AWARD OF PRIZE.		
Stein Song	Bullard, arr. by Schirmer	
	Columbia, Dartmouth, Harvard and Pennsylvania Glee Clubs.	

Prominent Musicians at Berlin Function.

Among those present at the brilliant thé dansant given by the American Woman's Club, Hotel Adlon, Berlin, recently, the name of Vida Llewellyn, the young American pianist, appears. The affair was given under the patronage of the American Ambassador and Mrs. Gerard, the latter being the active president of the club. Mrs. Theodore Spiering and Agnes Kerr, had charge of the management.

Mr. and Mrs. Gerard entertained in their party the following: Signor Bollati, Countess Moltke, wife of the Danish minister; Lieutenant Commander Gherardi, Mr. Harvey and Lanier Winslow.

Others present were: Mrs. King Clark, the American Consul General, Mr. Skinner, Frau von Bülow, Mrs. Charles Scribner, Herr and Frau Fritz Kreisler, Mr. and Mrs. George Hamlin, Bernard Rolland, of the Spanish Embassy; Countess Montegas, Mr. and Mrs. J. C. Llewellyn.

The third German Brahms Festival will be held in Hamburg, June 4 to 8, 1915.

Seagle's "A Concert in True Sense of Word."

Of Oscar Seagle's recent recital in Fort Worth, Tex., which was one of the last concerts of the most brilliant concert season that Fort Worth has even known, the list including some of the most popular artists before the public, the Fort Worth Star, April 16, has the following to say under the caption, "Seagle Delights Audience With Encore After Encore. American Singer Sways Big Audience by Clear and Powerful Work at Recital Here."

At last a real recital has been given in Fort Worth and we enjoyed it immensely. Oscar Seagle, the American baritone, who makes his home in Paris, sang Wednesday night at the Savoy Theatre.

The pronoun "we" is made all inclusive, for besides the delighted demonstrations of pleasure by the audience, Seagle gave signs of liking the intimate performance, too. He sang encore after encore, warming to his appreciative hearers at the very beginning of the evening.

The Seagle concert was a concert in the true sense of the word. It was not a mixture of broken bits of miscellaneous operas, chosen to demonstrate the stunt abilities of the singer. It was a beautiful reading of a list of charming songs, each one a complete thing, and each creating a feeling of finish and satisfaction. It was a concert given for the sake of the songs and not as a test of the singer.

The songs were as clear and definite as etchings, depicting moods and atmospheres, as in "Les Silhouettes" and the "Coyote Song"; images, as in "The Eagle" and the "Smuggler's Song," or sentiments and feelings, as in "Spirit Flower," "Ecstasy" and the French and German lyrics. In these last the range of the young baritone's ability was remarkably displayed.

Seagle opened his program, by request, with the prologue from "Pagliacci," going from that directly to a tender love poem of the old French and a quick lyric from the same school. In the broad narrative singing of the prologue his big ringing tones rolled easily forth from depths unimagined in his slender body. The delicate smoothness of "L'Amour de Moi" following this immediately and the finish of the group in the swiftly enunciated "Tambourin," its tricky diction all perfectly given, constituted a really wonderful display of Seagle's broad grasp of tone color.

In no other number did his ability for characterization appear to better advantage than in the "Chanson de Mephisto." The sinister humor and the grim feeling of fatality depicted by the singer in this song were productive of shudders throughout the audience. (Advertisement.)

Claude Warford and His Suburban Work.

The majority of New York vocal teachers do suburban teaching, some having formed classes of their own, some teaching in boarding or private schools. Claude Warford, tenor and teacher, not only has a large New York patronage at his Metropolitan Opera House studios, but is also the director of a school, which bears his name, in Morristown, N. J.

The faculty is composed of New York musicians well known in the teaching field, viz.: Minna Kaufmann, Agnes



CLAUDE WARFORD.

Osborne-Carter, Hendrika Troostwyk, F. E. Day, W. Ralph Cox, Leo Troostwyk, Charles Corwin and John W. Lindsay.

During the past winter, students' recitals and concerts by well known artists, and a special series of "Artists' Course Concerts" were given, either at the school or at the Morristown Lyceum, under school auspices. Alma Gluck recently gave the closing concert of the series, the previous recitals were given by Kathleen Parlow, Josef Hofmann, Ada Sassoli and Pasquale Amato.

For next season the following artists have been engaged: Harold Bauer, Efreim Zimbalist, Florence Hinkle, Beatrice Harrison, Mme. Hudson-Alexander, Evan Williams, Florence Mulford, and Reinold Werrenrath.

August Scharrer's symphony, "Peraspora ad astra," was well received at Elberfeld.

Franz Ingber leads the symphony concerts at Davos, Switzerland.

OMAHA HAS GRAND OPERA.

"Thais" Presented by Chicago Opera Company—Fonzaley Quartet Appears—Musical Club Elects Officers—Other Current Items.

Omaha, Neb., April 20, 1914.

A splendid performance of Massenet's opera "Thais" was given at the local auditorium last Tuesday evening by the Chicago Grand Opera Company, under the direction of Cleofonte Campanini. The performance was given without the participation of Mary Garden, who had been announced to sing the title part, but the role was capably filled by Alice Zeppilli, who disclosed a quality of vocal tone which charmed by its clarity and brilliance. She also acted the part earnestly, and with sympathy, doing entire justice to its heavy emotional demands. Hector Dufranne sang the part of the monk, Athanael. Campanini directed with supreme mastery. The chorus was good; likewise the scenic effects, and the lesser roles were all filled in a satisfactory way.

BARBARA WAIT IN RECITAL.

A recital was given at the Y. W. C. A. auditorium last Friday evening by Barbara Wait, contralto, assisted by Henry Cox, violinist. The local papers gave both Miss Wait and Mr. Cox warm praise for their artistic offerings. The piano accompaniments were played by Eloise West.

DUBOIS CANTATA PERFORMED.

"The Seven Last Words of Christ," by Dubois, was performed by the choir of St. John's Church on Good Friday, under the direction of Father A. J. Tallmadge, of Creighton University. The soloists were Lena Ellsworth Dale, soprano, and George Johnston, tenor.

LOUISE JANSEN-WYLIE IN NEW YORK RECITAL.

The New York Telegraph of April 17 comments in highly complimentary terms concerning a recital given at the Waldorf-Astoria Hotel, by Louise Jansen-Wylie. Mrs. Wylie has long been a valued member of the local musical colony, and is expected to take up her residence here again in the fall.

MUSICAL CLUB ELECTS OFFICERS.

Following the program at the last meeting of the Tuesday Morning Musical Club, an election of officers for the season of 1914-15 was held. Mrs. Charles Kountze was re-elected president, and the other officers chosen were Mrs. Samuel Caldwell, vice-president; Mrs. William S. Poppleton, secretary, and Mrs. T. J. Mahoney, treasurer.

THE FONZALEY QUARTET.

Chamber music ideal in quality was dispensed here last Monday by the Fonzaley Quartet, which appeared as the last attraction in Evelyn Hopper's matinee series. This quartet has appeared here before on different occasions, and the passage of time seems only to add new finish to an already seemingly perfect ensemble. Their exquisite phrasing, their astonishing refinement of tone, their superlative pianissimos and strong climaxes, almost simulating the

orchestra in volume, place them in a class apart and give them a distinction obtained only by the elect.

The program contained Beethoven's C minor quartet, a manuscript trio by Leclair, the variations from Schubert's quartet in D minor, and separate movements from quartets by Tchaikowsky and Borodine. To these, the artists added a slow movement by Rubinstein, in response to persistent applause.

VIOLIN AND CELLO RECITAL.

Pupils of Henry Cox will be heard in a recital of violin and cello music in the recital hall of the Omaha School of Orchestral Instruments tomorrow evening. Those having parts in the program will be Hazel Wilcox, Gertrude Thieme, Felix Spirk, Earle Stirling, Eugene Pakes, Edwin Clark.

JEAN P. DUFFIELD.

KANSAS CITY NEWS.

Kansas City, Mo., April 21, 1914.

Under the local management of Myrtle Irene Mitchell, Paderewski recently gave a piano recital at Convention Hall. Many words of praise were expressed in behalf of the excellent management of this appearance of the noted Pole, who had not been heard here in many years.

KANSAS CITY TALENT.

Kansas City may well begin to hold her head up as coming into the art world when she has proved to herself that among her very own daughters are two society women who are devotedly following the spirit of art as revealed by Pavlowa and others. A matinee musicale at the Schubert last Tuesday under the direction of Mr. and Mrs. Walter A. Fritschy, given by Katherine Gabaudan, Edith Marty, Grace van Valkenburg, was a surprise and a delight to the large and appreciative audience.

Katherine Gabaudan revealed herself in the interpretive classic ballet. While staying close to the traditions of the Russian ballet school, of which she was a pupil, she showed much originality and independence in her interpretations.

Edith Marty in rhythmic interpretation and pantomime showed no less devotion to her art and originality in her interpretations. As the Greek maiden playing ball she was positively irresistible in the buoyancy, freedom and grace of her movements.

Mrs. van Valkenburg delighted many by her rich contralto voice, heard too rarely in public. Program follows: "The Swan" (Saint-Saëns), "Variations" (Mendelssohn), Katherine Gabaudan; "Mocking Pan" (Oliisier), Edith Marty; "Aufenthalt" (Schubert), "Der Nussbaum" (Schumann), "Meine Liebe ist grün" (Brahms), Grace van Valkenburg; "Undine" (Wolf Ferrari-Godard-Schubert), in three parts, Edith Marty; "The Enchanted Garden," "Columbine in the Garden" (Martini), "The Rose" (Moszkowski), "The Humming Bird" (Chopin), Katherine Gabaudan; "Circe" (Schubert), Edith Marty; "Daybreak" (Landon Ronald), "Ferry Me Across" (Sidney Homer), "The Year at the Spring" (by request) (Beach), Grace van Valkenburg; "Greek Maiden Playing Ball"

(Schubert), Edith Marty; "The Spirit of the Portrait" (Liszt), Katherine Gabaudan, assisted by Frank Dickinson.

LOCAL GRAND OPERA.

The Kansas City Grand Opera Company under the management of the Kansas City Conservatory, will give "Aida," "Carmen," "Cavalleria Rusticana," "Pagliacci" during the week beginning May 4 in the Orpheum Theatre. Louie Collier-Cranston and Otley Cranston have been conducting the preparation.

GENEVE LICHTENWALTER.

Republican Club Musicale.

At a musicale given by the Republican Club of New York on Tuesday afternoon, April 28, a brilliant program was presented by Margaret Harrison, soprano; Florence Mulford, contralto; George Carré, tenor, and Dr. Carl E. Dufft, bass. These artists were heard at the beginning of the program in a quartet, "Ecco quel fiero," by Costa, and their excellent art was greatly enjoyed. Mme. Mulford was heard in "La Mort de Jeanne d'Arc," by Bemberg; "J'ai pleuré en rêve," by Hue; "Ashes of Roses," by Woodman, and "Bolero," by Ardit, the brilliancy of her voice and her fine interpretation being especially noticeable.

Miss Harrison's brilliant and beautiful soprano was splendidly effective in an aria from "Louise"; in "Ecstasy," by Rummel, and "To a Messenger," by La Forge. She was enthusiastically encored. Mr. Carré sang an aria from "Martha," by Flotow, with great brilliancy.

The musicale was voted an unqualified success.

Mildred Dilling to Europe.

Mildred Dilling, the harpist, will sail on the steamship France, today, May 6. She will be with Henriette Renée during the summer and will return to America some time in October.

Paul von Klenau's opera "Sulamith" was given not long ago at Frankfurt.

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